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THE UNIVERSITY OF ALBERTA

An evaluation of aesthetic attitude theory

by

Thomas Cameron Wild

A THESIS
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE
OF Master of Arts

Department of Psychology

EDMONTON, ALBERTA
Spring, 1988

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Abstract

Aesthetic attitude theories suggest psychological dispositions which may mediate distinctly aesthetic forms of human experience. Unfortunately, theorists in this tradition have neither (a) sufficiently clarified their conceptions of aesthetic attitude, nor (b) empirically evaluated the claim that distintly aesthetic reactions are facilitated by aesthetic attitude.

The present study provides a conceptual reformulation of aesthetic attitude, based on a dispositional account of attentional, perceptual, affective, and motivational processes. The heuristic value of this model is demonstrated in an experiment which assessed participants' reactions to Renaissance paintings. In particular, 50 participants in two experimental conditions (1) described aloud their experiences of The Holy Family, by El Greco, (2) were tested for their sensitivity to stylistic variation, using additional El Greco targets and a signal-detection methodology, and (3) rated their experiences of the test painting on several evaluative dimensions. Prior to these tasks, a combination of participant selection and instructional set was used to create two levels of pre-viewing aesthetic attitude.

Phenomenological analyses of the experiential protocols revealed three distinct styles of experience of the El Greco test painting. These variations in experience were differentially represented in the two experimental conditions. One experiential type, characterized by undifferentiated, affect-laden, and impressionistic experiences of the painting, was more common in the experimental condition maximizing aesthetic attitude. A second experiential type, exhibiting a generally cognitive-interpretive style of experience, was more common in the experimental condition minimizing aesthetic attitude. A final experiential type, which evaluated *The Holy Family* simply as a depressing treatment of religious subject matter, was equally distributed over the two experimental conditions. The rating scale data provided evidence of the construct validity of these experiential types, and confirmed that aesthetic attitude mediates qualitatively distinct aesthetic experiences of a representational painting. However, there was no evidence that aesthetic attitude differentially facilitated or inhibited sensitivity to stylistic variation.

Results of the experiment are discussed in terms of (1) support for the central proposition of aesthetic attitude theory, (2) the heuristic value of the function-analytic model of aesthetic attitude, and (3) conceptual and methodological limitations of the research.

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I. Introduction

> "The effect of a work of art upon the person who enjoys it is an experience different in kind from any experience not of art" (T.S. Eliot, 1984, p. 113).

> "The nature of aesthetic experience has continued to seem to me, especially in its bearings on philosophical questions, ... to present clearly psychological questions and to demand psychological inquiry" (Beardsley, 1980, p. 186).

Beardsley's endorsement of psychological inquiry as a viable approach to the study of aesthetic reactions underscores important conceptual and methodological issues in psychological aesthetics. For behaviorally oriented experimental aestheticians such as Berlyne (1974), there are no behavioral reactions to art which are differentiable from reactions to non-art (see Berlyne, 1972). On the other hand, philosophers and psychologists adhering to aesthetic attitude theory have traditionally held that aesthetic and non-aesthetic reactions are differentiable, if (1) art-viewers attain a distinct attitude toward works of art, and (2) subjective experience of art-works (rather than behavioral responses) is taken into consideration. Both proponents and opponents of aesthetic attitude theory have generated considerable controversy over the appropriateness of referring to distinctly aesthetic attitudes and experiences (see Dickie, 1962, 1964, 1971, 1984; Beardsley, 1969; Aldrich, 1966, 1984; Cohen, 1965). However, the arguments in this controversy have been speculative in nature, and to date, there have been no attempts to empirically evaluate aesthetic attitude theory.

The goal of the research reported in this thesis was to evaluate the central proposition of aesthetic attitude theory, namely, given the prerequisite attitude, reactions which are qualitatively different from mundane art-viewing reactions will occur during encounters with works of art. In addition, this thesis sought to:

1. provide historical and conceptual context for key issues in aesthetic attitude theory,
2. outline a conceptual reformulation of aesthetic attitude based on a dispositional account of psychological processes of attention, perceptual representation, affective involvement, and motivation, and
3. refine exploratory phenomenological methods for systematically describing and classifying verbal reports of art-viewing experiences.

A. Aesthetic attitude: Historical and conceptual context

In The Theory of the Arts, Sparshott (1982) distinguished two meanings of the phrase 'aesthetic attitude':

1. that attitude to things in which they are subjected to sensory contemplation, that is, looked at or listened to (etc.) without regard to immediate practical purpose.
2. that attitude in which things are appropriately subjected to such contemplation.

The former meaning refers to psychological processes during contemplation of an art-work. This is the *psychological* meaning of aesthetic attitude. The latter meaning refers to judgements of the appropriateness or utility of engaging in such psychological processes during art contemplation. This is what Sparshott calls the *epistemological* meaning of the phrase 'aesthetic attitude'. For the purposes of this thesis, I will adopt the psychological meaning of aesthetic attitude throughout. Aesthetic attitude, as conceived here, thus refers to psychological processes which art-viewers engage in, rather than to the appropriateness or inapropriateness of such processes per se. With this distinction, we begin a discussion of two concepts which have formed the cornerstones of 18th, 19th, and 20th century conceptions of aesthetic attitude: (1) aesthetic disinterestedness and (2) psychical distance. Following this, the propositions and conceptual limitations of aesthetic attitude theory will be discussed.

Aesthetic Disinterestedness

Disinterestedness was originally conceived by Anthony Ashley Cooper (Lord Shaftesbury, 1671-1713), initiator of the aesthetic attitude tradition in 18th century British aesthetics. Stolnitz (1961a, b) outlined two phases in the early development of this concept. In the first phase, Shaftesbury developed the notion of disinterestedness in relation to morality. In this conception, moral actions are those actions which have moral merit, i.e., the person acting must not be motivated by purely selfish motives. Similarly, Shaftesbury suggested that disinterestedness--a lack of selfish or practical desires--is critical for aesthetic appreciation. The result is that "Shaftesbury's ethical theory ... turns out to be very nearly indistinguishable from an aesthetic theory" (Stolnitz, 1962, p. 133). In this view, aesthetic perception (like moral action) cannot take place when one holds selfish or practical desires.

Alison (d. 1790) contributed to a second phase in the development of the concept of disinterestedness. Alison shifted the emphasis from a lack of selfish or practical desires to a conception based on a particular mode of attention. Whereas Shaftesbury proposed an antithesis between self-centered actions/perceptions and object-centered (disinterested) actions and perceptions, Alison claimed that truly aesthetic perception can only take place if a particular attentional state is achieved. This shift to the attentional properties of disinterestedness allowed Alison to avoid the moral issues central to Shaftesbury, and set the stage for a psychological conception of aesthetic attitude. If disinterestedness is couched in attentional terms, the processes underlying such a mode of attention, and their subsequent influences on the experiences of and responses to art-works, are amenable to psychological inquiry.

These early conceptions of disinterestedness have been extremely influential in the history of philosophical aesthetics. Variations on the concept have been found in the aesthetic works of a number of writers, including Kant, Schopenhauer, Croce, Bergson, Bell, and Bullough (see Stolnitz, 1961; Dickie, 1971; Werhane, 1984, for historical reviews).

Psychical Distance

Perhaps the most influential contemporary aesthetic attitude theory was espoused by Edward Bullough (1912), in his conception of "psychical distance". For Bullough, psychical distance is a particular psychological state which allows maximally aesthetic experiences to occur. In Bullough's terms, one must put an art object "out of gear with our practical self, by allowing it to stand outside the context of our personal needs and ends" (Bullough, 1912, p. 91). In turn, the positive effects of achieving distance are claimed to be an intensification of the internal experience, and increased concentration on a work of art, which turns into an 'end-in-itself' (Krietler and Krietler, 1972).

In a later article, Bullough (1919) advocated a psychological approach for investigating aesthetic attitude and experience: "introspectively, retrospectively, [and] experimentally" (p. 45). However, this program failed, largely because of methodological problems inherent in differentiating psychical distance from other psychological states, in conjunction with a general decline in introspective approaches for investigating psychological phenomena (cf. Boring, 1950). As a result, there have been no empirical studies of psychical distance or of its influence on art-viewing experience, despite continued use of Bullough's concepts in the philosophical literature, both by proponents and by opponents of Bullough's views (see Crossley, 1975; Dickie, 1984).

Conceptual issues in aesthetic attitude theory

Given a historical understanding of the disinterestedness and psychical-distance constructs, we can now more closely examine the conceptual character of aesthetic attitude theory. The following set of propositions appears to underlie all conceptions of aesthetic attitude:

a. Particular changes in psychological state are preconditions necessary for aesthetic experiences to occur.

As we saw earlier, for some aesthetic attitude theorists, this means attaining a particular mode of attention, and for Bullough, this refers to putting art objects 'out of gear' with our practical selves. In both cases, aesthetic attitude theory holds that these prior attitudes enable distinctly aesthetic experiences to occur.

b. Aesthetic experiences are a class of experiences which are qualitatively different from other types of (mundane) experience.

Given the prerequisite attitude, "there is such a thing as aesthetic experience, describable in its own terms, and distinguishable from ... other sorts of experiences" (Beardsley, 1969, p. 3).

It should be clear that, conceptually, aesthetic attitude is distinct from subsequent aesthetic experience. These theories thus hold that aesthetic attitude may mediate between art-works and aesthetic experiences. A particular relationship should then obtain between aesthetic attitude and aesthetic reactions: given the prerequisite attitude, reactions which are qualitatively different from mundane art-viewing reactions should occur. This is the central notion to be evaluated in the following research.

Unfortunately, several limitations prevent the most preliminary evaluation of the theory, as sketched above. First, to date there have been no systematic expositions of the nature of aesthetic attitude. Such an exposition would make explicit (a) the distinctive attributes of the psychological state called aesthetic attitude, and (b) the psychological processes leading to attainment of that state. Is "disinterested attention" a state distinct from psychical distance, or is psychical distance a state which includes an attentional component? Do we know what attentional, affective, or motivational processes underlie such a state as 'psychical distance'? Is aesthetic attitude a trait, or is it amenable to situational variation? Writers in the philosophical literature have consistently failed to address these issues, contributing to the "conceptual antinomy" (Fizer, 1981, p. 21) characterizing aesthetic attitude theory . Clearly, there needs to be a systematic exposition of what aesthetic attitude might be. This is attempted in Part B of this introduction.

A second limitation in evaluating aesthetic attitude theory is that there appear to be no clear criteria by which certain kinds of experience are judged to be distinctly aesthetic in nature. Writers in the philosophical literature have posited a *potpourri* of experiential features which identify aesthetic experiences. Several of these include unity, coherence, and completeness (Beardsley, 1969), emotion (Dewey, 1934), 'losing oneself' in the art object (Moncrieff, 1978; Schopenhauer, in Stolnitz, 1961), empathy (Lipps, 1978), and 'intransitive attention' (Vivas, 1938). Perhaps it is this definitional confusion which has led to a number of conceptual attacks on the 'unique experience' proposition of aesthetic attitude theory (see Dickie, 1971). A phenomenological approach to this problem (cf. Giorgi, 1985) would specify a method in which art-viewing experiences could be systematically described as they naturally occur to the art-viewer. Then, the unique experience proposition may be evaluated rather than presupposed. Such a method is outlined in Part C of this introduction.

In sum, the philosophical tradition underlying aesthetic attitude theory has provided a conceptual account in which aesthetic attitude mediates between art objects and a distinctly aesthetic domain of human experience. The theory founders, however, because of ambiguities about the conditions necessary for and the states characteristic of aesthetic attitude and because of generally speculative claims made about the "uniqueness" of aesthetic experience. To more adequately evaluate aesthetic attitude theory, it appears that we must (1) conceptually clarify the nature of aesthetic attitude, and (2) empirically establish the relationship between aesthetic attitude and particular kinds of aesthetic experience.

B. Toward a function-analytic conception of aesthetic attitude

It was argued above that a first step toward an evaluation of aesthetic attitude theory was to conceptually clarify the nature of aesthetic attitude. This topic will be addressed in the following sections, which present a conceptual reformulation of aesthetic attitude according to Cummins' (1983) conception of functional analysis.

Experimentation: Two modes of explanation

The background for functional analyses can be found by examining Cummins' (1983) distinction between two types of explanatory strategies in psychological research. Traditional conceptions of experimentation hold that the manipulation of the empirical realizations of abstract event-outcome relationships entitles one to speak of the 'cause' or 'causes' of particular experimental outcomes. In this scheme, experiments serve to subsume a particular phenomenon of interest under a causal relationship of some form. The nature of this causal relationship is temporal (i.e., antecedent-consequent relationships between cause-effect pairs). Explanation thus consists of translating a particular observed event-outcome relationship into an antecedent-consequent relationship in the form of a cause-effect pair. Hempel (1966) presented one of the clearest expositions of this mode of explanation. In it, given experimental outcomes are deduced from causal laws, in conjunction with specified situation conditions. Of course, this is the classic 'Deductive-Nomological' (D-N) model of explanation. Cummins (1983) has called the D-N model of scientific explanation "subsumption". According to Cummins, the subsumptive methodology is used to aid in the formation of what he calls "transition theories". Transition theories explain changes occurring within a particular system as the effects of previous causes within that system. In sum, the traditional, deductive-nomological mode of scientific explanation views experimentation as (a) a method whereby particular phenomena are subsumed under causal law, and (b) providing a methodological framework for the construction of transition theories.

Cummins (1983) has argued, however, that experimentation need not serve such a circumscribed explanatory function. Instead, experiments may also provide explanations for phenomena without recourse to causal subsumption. This mode of explanation is called "analysis". In analysis, experiments explain by (1) observing a particular phenomenon, and (2) establishing a target phenomenon's properties and their mode of organization. In an analytic experimental/explanatory strategy then, experiments do not establish antecedent-consequent relations between cause-effect pairs. Instead, a phenomenon's properties and their mode of organization are determined. The goal of the analytic explanatory strategy, according to Cummins, is the establishment of "property theories". Property theories specify the function, organization, and instantiation of identified properties of a target phenomenon.

In summary, psychological experimentation can be viewed as being faithful to two distinct explanatory strategies. Traditionally, experiments serve to subsume phenomena under causal laws and aid in the formation of transition theories. In contrast, experiments performed in the analytic explanatory mode identify a given phenomenon's properties and their mode of organization, and aid in the construction of property theories. Cummins (1983) has claimed that the majority of psychological research is concerned with analysis, and not with subsumption. Similarly, it will be argued that an analytic explanatory strategy (more specifically, a particular _type_ of analytic strategy called functional analysis) is most appropriate for elucidating a heuristically rich and conceptually coherent formulation of aesthetic attitude.

Functional analysis

A particular type of analytic (not causal-subsumptive) strategy which may be particularly appropriate for conceptualizing aesthetic attitude is functional analysis. Functional analysis is the application of an analytic explanatory strategy to dispositions and capacities.

Traditionally, to ascribe a disposition or capacity to an object or person is to make an assertion about a tendency for that object or person to behave in a specific way, given specifiable conditions (see Alston, 1976; Weimer, 1984, for more extensive discussions). Frequently, these assertions are made with regard to a set of if/then conditional statements such as ..."if the object or person is present in situation X, then behavior Y will be performed". Put another way, dispositions mediate between specifiable input-output (circumstantial-response) observations.

Functional analyses take such complex input-output mediators (dispositions), decomposes them into simpler dispositions/capacities, and specifies how the components are organized. A simple example would be the capacity to multiply two three-digit numbers. A functional analysis of this capacity would specify the component capacities of this super-ordinate disposition (i.e., the capacity to multiply one-digit numbers, the capacity to add one-digit numbers) and their mode of organization.

In what sense are functional analyses explanatory? Cummins (1983) suggests that three conditions establish the explanatory import of a functional analysis: (1) the extent to which the component capacities are simpler than the super-ordinate disposition, (2) the extent to which the components are different in kind from the super-ordinate disposition, and (3) the relative complexity of organization of components which is attributed to the system. These three conditions are consistent with the general process of any analysis, i.e., the explanatory strategy of establishing the properties and mode of organization of a target phenomenon. In our case, the target phenomenon is aesthetic attitude. If it can be plausibly argued that aesthetic attitude may itself be construed in dispositional terms, then there should be no *a priori* constraints preventing application of this analytic technique to this phenomenon.

Functional analysis of aesthetic attitude

If a functional analysis of aesthetic attitude is plausible, (a) aesthetic attitude should be viewed as a disposition or capacity, and (b) one should be able to decompose aesthetic attitude into several component dispositions or capacities. First, the propositions of aesthetic attitude theory outlined above suggest that aesthetic attitude may be properly construed in dispositional terms. Since proponents of aesthetic attitude theory hold that attitude plays a mediational role between art objects and aesthetic experiences, it is a relatively small step to translate aesthetic attitude into the following if/then dispositional statement: "If an art object is presented to a person with an aesthetic attitude, then aesthetic reactions occur".

Given that aesthetic attitude may be dispositionally defined, a second step in a functional analysis is to decompose this complex disposition into simpler, less problematic dispositions or capacities. It is proposed that this superordinate disposition may be decomposed into the following four component capacities: (1) a capacity for absorbed attention, (2) a capacity for wholistic perceptual representation, (3) a capacity for affective involvement, and (4) a capacity for intrinsically motivated art-viewing. The rationale underlying selection of these components, as well as possible experimental manipulations of these variables, are outlined below.

Absorbed attention: As indicated earlier, proponents of aesthetic attitude theory (e.g., Alison) have historically viewed attention as an important variable in formulations of aesthetic attitude. The attentional capacity which may be particularly relevant in this context is *absorption*, i.e., a disposition for having episodes of "total attention" which fully engage one's representational (i.e., perceptual, enactive imaginative, etc.) resources (Tellegen and

Atkinson, 1974). Several studies have implicated the role of absorption in tasks which require attentional selectivity (Davidson, Schwartz, and Rothman, 1976), and in tasks requiring sustained deployment of attention, such as hypnosis (Crawford, 1982; Finke and MacDonald, 1978; Kihlstrom et. al., 1980), meditation (Davidson, Goleman, and Schwartz, 1976; Warrenberg and Pagano, 1983), and biofeedback (Qualls and Sheehan, 1981a, b). In a pilot study, Wild (1986) found that absorption differentially influenced participants' self-reported ratings of 'involvement' in a painting. This suggests that absorption, as a disposition for episodes of total attentional deployment, affects art-viewing experience, and in a manner suggested by theories of aesthetic attitude.

The capacity for absorbed attention is perhaps not readily manipulated. If so, variations in this capacity may require selection of participants according to their scores on the Absorption Scale (Tellegen and Atkinson, 1974), a 34-item scale developed to assess individual differences in this variable.

Wholistic perceptual representation: In a pioneering work, Arnheim (1974) illustrated the importance of wholistic and synthetic perceptual processes in the perception of art. From the Gestalt viewpoint, perception of art-works is an active, synthetic process whereby wholes are perceived more readily than component details. Experimental studies have typically regarded wholistic perception as an dependent variable, especially in studies of the effects of anxiety or relaxation on perceptual processes. Easterbrook (1959) summarized evidence indicating that, under conditions of high "drive" (or stress, anxiety), perception tends to focus on central stimuli, with decreased utilization of peripheral cues. Tyler and Tucker (1982) found that highly trait-anxious subjects exhibit a tendency to notice local perceptual details. Conversely, low trait-anxious subjects tend to process stimuli more globally and wholistically. The notion that relaxed states are associated with a global or synthetic perceptual style is also supported by preliminary evidence from the meditation literature. Nolly (1974) reported that the immediate perceptual after-effects of meditation include a tendency for discerning objects in diverse parts of a visual array, rather than those in a particular location.

In the present model, global or wholistic perceptual representation is regarded as an important component of aesthetic attitude, one which may be empirically rendered by varying instructional set prior to a peceptual task (e.g., Haber, 1966; Steinfeld, 1967). For instance, one of the earliest studies in this area demonstrated that when participants were instructed to attend to either the overall perceptual configuration formed by groups of letters, or the location, color, or numbers of letters in the array, participants were more accurate in reporting the attributes which were consistent with the perceptual set adopted prior to viewing (Kulpe, 1904, reported in Haber, 1966).

Affective involvement: The historical importance of affect during aesthetic episodes has repeatedly been emphasized in the philosophical and psychological literature. Expressive theories of art and art appreciation consistently stress the role of affect in the appreciation of art (see Werhane, 1984). Empathy theory (cf. Lipps, 1978) suggests that art-viewers project their affective reactions on to art-works, through an act of "inner imitation". Panzarella (1980) has documented the affective nature of many aesthetic "peak experiences". According to the present model, the capacity for affective involvement in works of art is influenced by two factors: (1) the extent to which *attention* is directed toward affective reactions, and (2) the extent to which *representations* are successfully sought to symbolize the quality of affect. Scheier and Carver (1977) demonstrated that self-directed attention can increase the salience of affective reactions. Also, there is evidence (Kuiken, Carey, and Nielsen, 1987) that feelings emerge with greater subjective intensity when appropriate representational vehicles (i.e., words, gestures, phrases, etc.) are actively sought to represent the quality of affect.

Capacity for affective involvement appears to be amenable to variation using instructional set. Instructions developed for affective self-reflection encourage participants to pay attention to feelings and symbolically represent those feelings, and have been used in studies of intensive self-reflection (Gendlin, 1981) and of affective insight (Kuiken, Carey, and Nielsen, 1987). When re-written for use in aesthetic contexts, instructions to deploy attention to affective reactions to art-works and to symbolically represent those reactions may be effective in providing a capacity for affective involvement in subsequently presented art-works.

Intrinsic motivation: Aesthetic attitude theory has long claimed that intrinsic motivation is crucial for the occurrence of aesthetic episodes. Shaftesbury provided the historical precedent for such a claim (i.e., 'not being motivated by purely selfish desires') , a claim further supported by Bullough, in his insistence on viewing art-works by allowing them to 'stand outside the context of our personal needs and ends'. These theorists' emphasis on intrinsically motivated art-viewing is consistent with a large social-psychological literature indicating that a person's intrinsic interest, and perhaps performance, in an activity decreases if that person engages in the activity to obtain external reward (see Condry, 1977; McGraw, 1978, for reviews). Recently, Amabile (1979) found that extrinsic incentives undermine creative artistic activity. In this study, subjects were instructed to create art-works either with or without the expectation of external evaluation. Subjects in the evaluation conditions produced art-works which were judged to be significantly lower on creativity, when compared with subjects in the non-evaluation conditions.

If extrinsic motivation is capable of undermining creative artistic activity, it seems reasonable that aesthetic responses may similarly be affected by extrinsic incentives. These extrinsic incentives can take various forms, for example, viewing art with the aim of providing criticism, or holding the expectation that one's opinion of an art object will be subject to external evaluation. Conversely, intrinsic interest for viewing art should be maximized when such external incentives are minimized. A capacity for intrinsically motivated art viewing is therefore regarded as an additional component of aesthetic attitude.

Deci (1975) suggested that monetary incentives for tasks performed during an experiment can undermine intrinsic motivation for such tasks, and thus affect performance. Accordingly, the motivational component of aesthetic attitude may be varied by manipulating expectations of behavior-relevant rewards for aesthetic task performance.

Summary

The subsections presented above outlined a function-analytic reformulation of aesthetic attitude. In this view, a complex, ill-defined disposition (aesthetic attitude) was decomposed into four component capacities: (1) a capacity for absorbed attention, (2) a capacity for wholistic perceptual representation, (3) a capacity for affective involvement, and (4) a capacity for intrinsically motivated art-viewing. This reformulation may be particularly useful for empirical investigations of the relationship between aesthetic attitude and reactions to artistic materials, since the components comprising aesthetic attitude are more adequately defined and amenable to experimental manipulation. The present research was designed solely to investigate the utility of this model to evaluate the central proposition of aesthetic attitude theory. However, the heuristic value of the function-analytic conception is that it allows for future investigations regarding the *relationships* and *organization* of the component variables of the model; as we saw above, this is an important goal of any functional analysis.

C. Experiential description

Earlier it was argued that two tasks are necessary for aesthetic attitude theory to be acceptable: (1) conceptual clarification of aesthetic attitude, and (2) empirical demonstration of the claim that aesthetic reactions are differentially facillitated by aesthetic attitude. Part B above presented a function-analytic model of aesthetic attitude. In order to complete the second task, a method should be specified whereby art-viewing experiences may be systematically described.

The task of describing conscious experience as 'given' to the experiencing person has been taken most seriously by researchers faithful to the phenomenological philosophic and psychological tradition (cf. Valle and King, 1978). One methodological development, particularly suited for describing types of aesthetic experience, is numerically aided phenomenology (Schopflocher, 1981). A brief characterization of this method will now be provided.

Numerically aided phenomenology

In general this method may be characterized by four propositions. First, the method provides *descriptions* rather than *explanations* of subjects' experiences. Phenomenologists have traditionally argued (e.g., Coliazzi, 1978) that explanations for phenomena are justified only after adequate description of those phenomena has taken place. This method may be thus suited for domains of interest (such as aesthetic experience) where descriptive attributes of the phenomena are not, as yet, clearly specified. Second, numerically aided phenomenology provides descriptions of the conscious experience of participants. More accurately, the method provides a means of systematically determining the regularities in participants' verbal accounts of their conscious experiences. This feature of numerically aided phenomenology is consistent with phenomenologists' traditional arguments for studying experiences as they are immediately "given" to the experiencing person (Solomon, 1980; Coliazzi, 1978). Examination of verbal accounts of experience, it is claimed, provides a maximally effective way of studying experience as immediately "given". Of course, an assumption here is that verbal reports can provide meaningful data on ongoing conscious mental processes (cf. Ericsson and Simon, 1984). A third feature of numerically aided phenomenology is that it seeks to determine types or classes of reported experience. The notion of class formation embodied by this method is, however, different from traditional formulations. Traditional accounts in both the logical empiricist (Hempel, 1966) and phenomenological (Husserl, 1971) traditions claim that classes are defined by a set of necessary and sufficient attributes which define a class as such. Research has suggested (Collier and Kuiken, 1977) that such a classic, Aristotelean notion of class formation may be inappropriate for determining classes of subtle and complex aesthetic experiences. Accordingly, numerically aided phenomenology allows formation of polytypic classes (see Schopflocher, 1981), according to which resemblance, rather than strict equivalence, qualifies an event as being included as a member of a particular class. Specifically, classes are formed such that members share a large number of experiential attiributes, although no single experiential attribute (or set thereof) is necessary or sufficient for class membership. Thus, this method specifies a concept formation strategy whereby members of a particular experiential class share 'family resemblance'. A fourth component of numerically aided phenomenology is that numerical methods (such as cluster analysis and Q-type factor analysis) are used to enhance the reliability of the derivation of classes of reported experience. In particular, statements within two or more participants' experiential descriptions are scored for their presence or absence within each of the other participants' descriptions. Clustering algorithms then determine the extent to which classes of participants with similar arrays of statements are represented within the sample under study. In this way, classifications of reported experiences into polytypic types can be achieved.

In sum, numerically aided phenomenology provides a method of determining types of reported experiences, and may be especially appropriate for determining types of aesthetic experience. When combined with manipulations of the components of aesthetic attitude described earlier, a means is provided for directly assessing the 'unique experience' proposition of aesthetic attitude theory. If the conception of aesthetic attitude detailed above is correct, subjects who engage all four components of aesthetic attitude prior to an encounter with an art-work should report qualitatively different experiences immediately following an aesthetic episode, when compared with subjects who do not possess aesthetic attitude. The utility of this reasoning has been suggested in an exploratory study performed by Wild (1984). There, thirty participants retrospectively and concurrently described their experiences of a portrait for three one-minute periods. Prior to their descriptions, half of the sample received a sequence of instructions designed to facilitate physical and cognitive relaxation. The other half received instructions designed only to facilitate physical relaxation. Cluster analysis of participants' phenomenal descriptions revealed three distinct types of experience. Of particular interest was one distinctive cluster or type of experience. There, a group of participants reported experiencing the portrait in a vivid, coherent, and affectively engaging way. These accounts shared several features with those traditionally regarded in the speculative literature as aesthetic in nature. The finding that these experiences were limited to a group of participants receiving cognitive relaxation instructions prior to viewing the art-work (a) provided preliminary support for the notion that type of pre-viewing instructions can differentially affect the quality of subsequent aesthetic experience, and (b) indicated the utility of combining experimental manipulations with the numerically aided phenomenological methods.

II. Method

A. General methodological considerations

The present research methods differ from those in traditional experimental aesthetics in several respects. First, previous strategies typically varied stimulus information in art-works and evaluated the effects of informational changes on participant ratings of complexity, interest, pleasingness, etc. (e.g. Berlyne, 1974). In contrast, the approach taken in the present investigation was to hold stimulus information content constant across all conditions. In this way, differential responses to an art-work may be more clearly related to changes in aesthetic attitude, rather than to changes in stimulus information *per se*. Second, although research in this area has usually relied on single dependent measures of aesthetic response (i.e., preference, looking-time; see Berlyne, 1974), it seemed reasonable in the present investigation to use a multivariate data-analytic strategy, and therefore, to use multiple measures of aesthetic experience and response during an encounter with a visual art-work. Accordingly, the present experiment utilized (1) verbal descriptions of art-viewing experience (cf. Giorgi, 1985), (2) Gardner's (1970, 1971) measure of sensitivity to artistic style, and (3) scale ratings partially derived from Berlyne (1974), and additional items of the author's construction. Given these general considerations, the general goal of the experiment was to evaluate the central proposition of aesthetic attitude theory, i.e., that aesthetic attitude is associated with reactions which are qualitatively different from mundane art-viewing reactions. To achieve this goal, multiple measures of aesthetic response were collected under one of two conditions: (1) when prior aesthetic attitude was enhanced, and (2) when prior aesthetic attitude was degraded.

B. Participants and Design

In preliminary testing of large introductory psychology classes, 561 undergraduates were administered the Absorption Scale (TAS; Tellegen and Atkinson, 1974). Based on the distribution of TAS scores, 220 participants were designated eligible for the experiment; 113 had scored in the upper 25% of the distribution of TAS scores, and 107 had scored in the bottom 25% of the distribution of TAS scores. From this eligible pool of 220, 52 participants signed up for the experiment in fulfillment of course requirements. None of the sign-up procedures mentioned any information regarding participant scores on the TAS. Two participants were excluded from the final sample, one because her command of the English language was insufficient to understand the experimental instructions, and the other because he expressed anxiety prior to the start of the experiment, and declined participation. This resulted in a final sample of 50 participants, 25 from each of the upper and lower quartiles of the distribution of TAS scores. Thirty-one (31) of the final group were females, and 19 were males.

The design of the study directly corresponded to the function-analytic conception of aesthetic attitude. The 25 high-absorption participants were additionally exposed to conditions during the experiment which encouraged (1) wholistic perceptual representation, (2) affective involvement with the art-works, and (3) intrinsic motivation. These 25 participants were referred to as the "Aesthetic attitude" condition. Conversely, the 25 low-absorption participants were exposed to conditions during the experiment which encouraged (1) detail-oriented perceptual representation, (2) cognitive involvement with the art-works, and (3) extrinsic motivation. These 25 participants were referred to as the "No aesthetic attitude" condition. The experiment thus utilized a two-group design consisting of the Aesthetic attitude and the No aesthetic attitude conditions.

C. Procedure

Introduction: Prior to the start of the experimental session, the experimenter verified that the participant's identification number matched the list of eligible I.D's for the experiment. Each participant, run individually, then entered the experimental room, which was darkened and softly lighted. All participants initially completed a form designed to screen for participants experiencing current psychological distress (see "Information Form", Appendix I). Next, informed consent was sought by asking all participants to complete an experimental "Consent Form" (see Appendix I). All participants in the final sample of 50 gave informed consent to continue with the experiment. Participants were then seated in a chair located approximately 2 m in front of a rear-projection screen. The screen's dimensions were approximately 1.5 X 1 m. The experimenter then gave each participant a general introduction to the experiment, which included (1) a description of the general goal of the study, i.e., "to investigate how people react to art, and in particular, paintings", and (2) an outline of the sequence of tasks in the experiment.

Practise session: Following the introduction, all participants were introduced to the task of retrospectively describing their experiences of a painting. Each participant viewed a practise painting, by the Renaissance artist Mantegna, for 30 seconds and retrospectively described his or her experiences aloud to the experimenter. During the practise session, the experimenter encouraged verbalization of all aspects of the participants' experiences: "just notice what experiences you have--whatever thoughts, feelings, memories, daydreams, or other reactions you have while you view the practise painting". The experimenter reminded each participant that his or her verbal responses were confidential, and clarified any questions or concerns participants had as they attempted the retrospective descriptions of art-viewing experience.

In the final part of the practise session, the intrinsic motivation manipulation was administered. In particular, participants in the No aesthetic attitude condition were informed that the retrospective verbal report task was really a prelude to a second task in which participants would be required to indentify additional examples of the target artist's work from an array of eight paintings. Participants in the No aesthetic attitude condition were additionally informed that, for each correct identification in this second task, they would receive a "lottery ticket" which would be used in a draw for a print at the end of the study. Thus, participants in the No aesthetic attitude condition (a) were provided with a clear incentive for task performance, and (b) were informed of the performance-contingent nature of the incentive. Conversely, participants in the Aesthetic attitude condition were not informed of the later style identification task, nor of any incentives for sucessful performance.

Painting reflection instructions: Following the practise session, all participants listened to one of two sets of computer-controlled, tape-recorded painting reflection instructions. Each recording consisted of four blocks of instructions: (1) an introduction, in which the general aims of the instructions were explained, (2) relaxation/distancing, in which physical and cognitive relaxation instructions were administered, (3) painting reflection, in which strategies for viewing the practise painting were explained (with a view to the test painting to follow), and (4) recapitulation/final relaxation sequence, in which one of two instructional sets for viewing the test painting were reiterated, and a final relaxation instruction sequence administered (see "Affective and Cognitive painting reflection instructions", Appendix II). During the painting reflection portion of the instructions (block 3), the perceptual set and affective involvement manipulations were administered. For the Aesthetic attitude condition, this consisted of instructions to adopt a wholistic perceptual set (e.g., "Pay attention to the whole painting at once. Don't isolate any part of the painting, but instead let all the parts of the painting come together as a whole"...). In contrast, for the No aesthetic attitude condition, this portion of the tape advised participants to "look at each part of the painting separately. Divide the painting into parts and observe each part separately". Similar divergence of instructions was used for the affective involvement manipulation. Using instructions adapted from Gendlin (1981), for the Aesthetic attitude condition this portion of the instructions (1) advised participants to attend to feelings elicited by the painting (e.g., "in the middle of your body, get a sense of what the whole painting feels like"), (2) advised participants to search for words or images which fit the feelings elicited by the painting (e.g., "find some words, an image, or even a gesture that seems to fit what this whole feeling is like"), and (3) advised participants to attend to novel affective-bodily reactions emerging from this process (e.g., accept and protect whatever makes a differerence in the way you feel about yourself or the painting"). In contrast, for participants in the No aesthetic attitude condition, this block of the instructions advised participants to (1) attend to cognitive reactions elicited by the painting (e.g., "notice what comes to mind when you begin to think about each part of the painting, and the most important idea associated with each part"), (2) seek reasons or explanations for their reactions (e.g., "find some idea that seems to explain what each part of the painting is all about"), and (3) attend to novel cognitive reactions emerging from this process (e.g., "accept and protect whatever makes a difference in the way you are thinking about yourself or the painting"). Finally, the recapitulation portion of the taped instructions reiterated the instructional sets for viewing the painting. Each set of instructions lasted for approximately 20 minutes, and directed participants' attention to the practise painting (see "Practise session", above; see also Appendix II for affective and cognitive painting reflection instructions).

Viewing period and experiential report : After practising the painting reflection instructions, all participants were exposed to The Holy Family , by the Renaissance artist El Greco, for two minutes. As in the practise session, participants were encouraged to notice all reactions they had while viewing the painting (e.g., "just notice what reactions you have; thoughts, feelings, memories, impressions, daydreams, or even reactions to this task"). Immediately following the viewing period, all participants retrospectively reported aloud their experiences during the viewing period. All participants received one prompt for additional information as they concluded their verbal reports. All verbal reports were tape-recorded for subsequent analysis.

Style sensitivity task: Gardner (1971) proposed that one may assess differences in sensitivity to art style by exposing subjects to a painting and asking participants to decide whether subsequently presented paintings are also by the same artist. In the present experiment, El Greco served as the target artist; a set of eight paintings was subsequently presented for eight seconds each. For each painting, participants were required to indicate (a) whether it was an additional example of the target artist's work (indicated by a verbal "yes" response), or (b) whether it was not an additional example of the target artist's work (indicated by a verbal "no" response). All participants were informed that the target artist for this task was the artist whose work they had viewed for the previous two-minute viewing period. In order to obtain a relatively pure index of sensitivity to artistic style, two measures were employed. First, the eight paintings in this task were equally divided among four El

Grecos and paintings by four other Renaissance artists (Titian, Botticelli, Mantegna, and Raphael). In order to minimize response bias (McNicol, 1972), all participants were informed of this target-to-foil ratio prior to the start of the task. Second, the four targets out of the set of eight were matched by subject matter, in order to preclude painting identification solely on the basis of content. In total, the four target paintings consisted of El Greco's renderings of Jesus Christ, an old man, a young man, and a woman. The four foils consisted of an old man, a young man, a woman, and a portrait of Christ, each painted by a different Renaissance artist. Paintings in the style identification task were presented for eight second intervals, and the experimenter recorded each participant's yes or no responses.

Rating scales: Following the style sensitivity task, all participants completed a "Questionnaire" (see Appendix III) consisting of 30 rating scales. Twelve items consisted of traditional evaluative ratings of the test painting, taken from Berlyne (1974). Nine items (constructed especially for the experiment) assessed additional reactions to the El Greco viewed previously, and a final set of nine items functioned as manipulation checks for each of the four components of aesthetic attitude manipulated in the experiment. The Questionnaire was completed while the participants were again presented the El Greco test painting viewed previously in the study. Finally, following completion of the Questionnaire, all participants were awarded experimental credit and were completely debriefed (see "Debriefing", Appendix IV).

III. Analyses and Results

Data collected from the experiment fell into four categories: (1) manipulation checks, (2) verbal descriptions of art-viewing experience, (3) style sensitivity measures, and (4) rating scales. The results for each category are presented below.

A. Manipulation Checks

Nine items on the Questionnaire functioned as manipulation checks for each component of aesthetic attitude manipulated in the experiment. These nine items were initially evaluated in a simultaneous multivariate test between the Aesthetic attitude and No aesthetic attitude conditions. Hotelling's $\underline{T}^2$ was significant ($\underline{T}^2(9,39)=.6558$, $\underline{p}<.01$, indicating that the Aesthetic attitude and No aesthetic attitude conditions differed on several of the nine items assessing efficacy of the experimental manipulations. Subsequent univariate t-tests indicated that participants in the Aesthetic attitude condition "took in the painting all at once, letting all the parts of the painting come together as a whole" more frequently than did participants in the No aesthetic attitude condition, $\underline{t}(48)=-2.23$, $\underline{p}<.02$, one-tailed. This suggests that participants in the Aesthetic attitude condition responded to the perceptual set manipulation. The other item assessing the analytic perceptual set manipulation for the No aesthetic attitude condition (i.e., "I concentrated on the details of the portrait") did not discriminate between the experimental conditions

As expected, two (of the three) items assessing absorbed attention indicated a greater degree of absorption in the Aesthetic attitude condition: "My attention seemed to dwell on how I perceived the painting", $\underline{t}(48)=-2.08$, $\underline{p}<.02$, one-tailed, and "My attention seemed to dwell on thoughts and fantasies about the painting", $\underline{t}(48)=-3.12$, $\underline{p}<.001$, one-tailed. Absorbed attention in the affective domain (i.e., "My attention seemed to dwell on the feelings I had as I viewed the portrait") did not discriminate between experimental conditions.

Two items assessing the affective involvement manipulation also suggested that the pre-viewing experimental conditions varying aesthetic attitude were effective. As expected, participants in the Aesthetic attitude condition rated themselves as "approaching the painting in an emotional way" more frequently than their counterparts in the No aesthetic attitude condition, $\underline{t}(48)=-3.97$, $\underline{p}<.01$, one-tailed. Conversely, participants in the No aesthetic attitude condition rated themselves as "approaching the painting in a rational, orderly way" more frequently than participants in the Aesthetic attitude group, $\underline{t}(48)=3.38$, $\underline{p}<.01$, one-tailed. Contrary to expectations, participants in the aesthetic attitude condition did not exhibit any greater degree of intrinsic interest in the painting, nor a greater desire to see the painting again, relative to participants in the No aesthetic attitude condition. This suggests that the intrinsic motivation manipulation in the experiment was ineffective.

Although not all of the manipulation check items discriminated between the experimental conditions in the study, these results are generally consistent with the manipulations attempted in the experiment. More specifically, there is evidence that members of the Aesthetic attitude condition adopted a wholistic perceptual set, noticed their attention lingering over perceptual and imaginal reactions to the painting, and approached the El Greco in an affectively engaging manner.

B. Phenomenological analyses

Tape-recorded verbal responses in the experiential description task were transcribed to computer files for subsequent analysis (see Appendix V for a complete listing of transcribed protocols). Following Kuiken (1981) and Schopflocher (1981), the general goals of the linguistic analyses were to:

1. decompose each protocol into units called *statements*, *meaning units*, and *summary paraphrases*, and provide a preliminary evaluation of the reliability of these definitions,
2. form *constituents* (i.e., variables which express similar statements shared by two or more

participants and variables reflecting experimenter-derived content categories of aesthetic response),

3. classify the verbal descriptions of the fifty participants in the experiment using constituents and the methods of cluster analysis (Everitt, 1974; Hartigan, 1975),
4. interpret the resulting classifications in terms of the constituents shared by cluster members,
5. relate the final classification to general issues of aesthetic attitude theory.

The results of these procedures are presented in the subsections below. All transcribed protocols were assigned participant numbers, but were not assigned codes for sex or experimental condition. The experimenter was thus blind to the sex and condition of the participants throughout the protocol decomposition and constituent formation portions of the analysis.

Decomposition of protocols: Statements, meaning units, and summary paraphrases

The first step in the phenomenological procedures was to translate each participant's protocol into smaller units for subsequent analysis. This was a *within-participant* procedure resulting in the decomposition and organization of each protocol. Each protocol was initially subdivided into units called *statements*. Deese (1984) defined statements as simple sentences, i.e., single subject-predicate relations and words that modify them. As an example, consider the following protocol, taken from participant number six in the experiment:

> "When I first looked at the picture everything seemed too pale and lifeless; it didn't seem real. And then the dark colors hit me, oh, uh, fearful and frightening, that the clouds in the background. And then the background lady seemed to be cushioning or supporting the mother, and the male ... supported as well. The mother seems to be ... um, sick, mentally, not as a natural mother would, she's holding out the fruit ... um ... dejectedly, there's no feeling there at all. She's withdrawn or totally frightened. [REPORT ENDS]

This protocol was decomposed into the following thirteen statements:

- When I first looked at the painting everything seemed too pale

- When I first looked at the painting everything seemed too lifeless

- It didn't seem real

- (And then) the dark colors hit me, oh, uh, fearful

- (And then) the dark colors hit me, oh, uh, frightening

- That the clouds in the background (were fearful and frightening)

- (And then) the background lady seemed to be cushioning or supporting the mother

- The male supported (the mother) as well

- The mother seems to be sick, mentally, not as a natural mother would

- She's holding out the fruit, dejectedly
- There's no feeling there at all
- She's withdrawn
- Or (she's) totally frightened

Decomposition of the fifty protocols in this manner established a total of 569 statements; an average of 11.4 statements per participant. Reliability of the statement definitions was established by an independent rater, also blind to sex and condition, who decomposed five protocols selected at random from the set of 50. Of the 55 statements originally defined by the experimenter in these 5 protocols, there were 14 discrepancies in the statement definitions supplied by the independent rater, where 'discrepancies' were defined as either (1) conjunctions of two or more previously defined statements, or (2) divisions of single statements previously defined by the experimenter. This yielded a reliability coefficient of 1-14/55, or 0.75. A t-test comparing the mean number of statements by participants in each experimental condition was not significant, t(48)=-0.52, n.s. There was therefore no evidence to suggest that the Aesthetic attitude and No aesthetic attitude conditions differed with respect to the overall number of statements made in the experiential report task.

In a second procedure, statements comprising each protocol were assessed in order to determine those statements which *paraphrased* each other within each participant's verbal report. The concept of paraphrase underlying this procedure was based on Longacre (1983). In that work, Longacre defined three kinds of paraphrase, all of which were used to determine the paraphrasibility of statements:

a. equivalence paraphrase, where one statement paraphrases another without substantial loss or gain of information (e.g., "It was a stormy cloud-line", and "The sky was stormy"),

b. amplification paraphrase, where one statement paraphrases another with an increase in information (e.g., "The family looked scared", and "The family looked frightened of the dark clouds"),

c. contraction paraphrase, where one statement paraphrases another with a decrease in information (e.g., "The man looked like he wanted to poison the child", and "He wanted to kill the child")

Meaning units were defined as groups of two or more statements which paraphrased each other within a protocol. To illustrate, consider the protocol of participant six again, this time with statements grouped when they paraphrased each other:

1. When I first looked at the picture, everything seemed too pale
2. When I first looked at the picture, everything seemed too lifeless
3. It didn't seem real

4. (And then) the dark colors hit me, oh, uh, fearful
5. (And then) the dark colors hit me, oh, uh, frightening
6. That the clouds in the background (were fearful and frightening)

7. The background lady seemed to be cushioning or supporting the mother
8. The male supported (the mother) as well

9. The mother seems to be sick, mentally
10. She's holding out the fruit, dejectedly
11. There's no feeling there at all
12. She's withdrawn
13. Or (she's) totally frightened

Statements 1-3, 4-6, 7-8, and 9-13 were called meaning units. Meaning units, defined in this way, provide natural groupings of related statements in discourse (see Kuiken and Wild, in press). This procedure resulted in a total of 148 meaning units (see Appendix VI for a complete listing of statements and meaning units for each protocol). As before, reliability of meaning unit definition was established by an independent rater, blind to sex and condition, who grouped the statements of five randomly-selected protocols (different from the protocols judged earlier) into meaning units. Reliability was quantified by counting the number of statements which were relocated by the judge into meaning units other than that originally defined by the experimenter. In the original scoring of these 5 protocols, 54 statements were grouped into 21 meaning units. The reliability judge relocated 10 of these statements, resulting in a reliability of 1-10/54, or 0.815.

Following identification of meaning units for each protocol, a final procedure provided a statement which summarized the component statements comprising each meaning unit. Again following Longacre (1983), each of these summary statements was called a *summary paraphrase*. In our example, the summary paraphrase for statements 1-3 of participant six's protocol was "It didn't seem real". Similarly, the summary paraphrase for statements 9-13 (comprising this participants fourth meaning unit) was judged to be "The mother seems to be sick, mentally". Since one summary paraphrase was sought for each meaning unit in the entire set of protocols, this resulted in the construction of 148 summary paraphrases.

In summary, the first phase of the phenomenological analyses of the art-viewing protocols (a) decomposed each participant's protocol into statements (simple sentences and their modifiers), (b) grouped statements into entities called meaning units (statements which paraphrased each other), and (c) extracted a summary paraphrase for each meaning unit.

Constituent formation

The next phase in the analysis of verbal reports used the statements and summary paraphrases defined previously to form an array of variables which provided a basis for classifying the verbal reports of the fifty participants. This array of variables was called a *constituent array*. A three-class typology of constituents was constructed. The definitions for each constituent class, as well as general guidelines for identifying each constituent type, are outlined below.

Class I constituents: Constituents in this class were formed on the basis of pairwise *between-participant* comparisons of all statements previously defined in the protocols. For each pair of statements, the investigator determined whether one statement was essentially a paraphrase of the other. When this occurred, a single summary paraphrase was generated for the statement pair. As a general guide, summary paraphrases were chosen to (1) reduce unnecessary information, and (2) increase generality, while retaining the bulk of the language used by the participants. To illustrate this procedure, consider the following three statements, taken from three different participants in the experiment:

- The people looked sad
- They all looked kinda like they were all kinda sad
- The people in the picture looked kind of melancholy

For these participants, the statements appear paraphrasible (i.e., "melancholy" paraphrases "sad"; "the people" is synonymous with "the people in the picture", etc.). In this example, the summary paraphrase (or Class I constituent) generated for these three statements was "The people in the picture looked sad". This Class I constituent deletes redundant information (i.e., "looks kinda like") while at the same time preserves context and generality (i.e., "the people in the picture"). Thus, Class I constituents were defined as summary paraphrases formed by systematically comparing all possible combinations of statements across participants in the sample. This resulted in a total of 70 Class I constituents (see Appendix VII).

Class II constituents: This class of constituents was formed on the basis of pairwise *between-participant* comparisons of all summary paraphrases formed in the first phase of the analysis. Thus, each of the 148 summary paraphrases defined previously was treated as a statement, and compared across participants. In this constituent class, an additional criterion for determining compatibility of summary paraphrases was subsumption of significant portions of each summary paraphrase under general content categories. Consider the following set of summary paraphrases, taken from five different participants in the experiment:

- The girl in the centre is isolated from what's going on around her
- The mother seems to be miles away, concerned with a problem
- She's providing for the child, although she's not thinking about it
- The mother just looks like she's indifferent

In this example, "isolated from what's going on around her", "miles away", "a bit distant", and "not thinking about it" can be regarded as instances of a more general category; indifference. On the other hand, the terms "the girl in the centre", "the woman holding the child", and "she", are synonymous with "the mother". Again, at this level, summary paraphrases were selected to eliminate redundant information and to increase generality. In this case, the statement "The mother just looks like she's indifferent" paraphrased the other four statements, at a greater level of generality, and was thus selected as the summary paraphrase (or Class II constituent) for this group of summary paraphrases. In total, this procedure resulted in 26 Class II constituents (see Appendix VIII).

Class III constituents: Constituent classes I and II were derived from statements, meaning units, and their summary paraphrases. In forming constituents for this third class Schopflocher's (1981) strategy was adopted, i.e., experimenter-perceived characterizations of each participant's protocol were made, and these characterizations were compared across participants. These characterizations generally involved *non-paraphrasing* relations among statements. Consider the following excerpt from participant number eight's protocol:

> ..."I felt anger toward the picture, because I feel anger toward a sister-in-law who is breaking up with a brother, in which there's a child involved as well. And there's just such anger for it..."(REPORT ENDS)

Among the statements comprising this excerpt, paraphrase relations are not as evident. Rather, the statement "because I feel anger toward a sister-in-law who is breaking up..." implicitly justifies the previous statment "I feel anger toward the picture". In this case, given another example of justification of an emotional reaction in another participant's protocol, the constituent "Justifies emotional reaction to painting" was formed. Note that constituents in this class are much more general or abstract than the statements from which they were derived (i.e., justification of an emotional reaction to the painting makes no reference to the type of affect involved, whereas an explicit statement of an emotion in a protocol usually was accompanied by information regarding affective valence). Another example of a Class III constituent falls into the category of 'general responses to the experimental task'. Consider the following excerpt from participant number 49:

> "Uh, I'm still not exactly sure what I should be saying here..."(REPORT CONTINUES)

Here, the protocol may be characterized by the following Class III constituent: "Expresses confusion over aspects of the task". A complete list of the Class III constituents formed at this stage of the analysis appears in Appendix IX.

Summary: The constituent formation stage of the analysis of experiential reports generated an array of 109 variables which reflected paraphrases of previously formed statements and meaning units as well as experimenter-derived content categories based on non-paraphrasing relations among statements. The derivation of this constituent array is summarized in Table 1.

Table I
Typology of constituent classes

Constituent class	n	Basis of constituent formation
I	70	Between-participant comparisons of statements
II	26	Between-participant comparisons of summary paraphrases
III	13	Between-participant comparisons of experimenter-derived categorizations
Total	109	

Binary array formation

Following formation of constituents, the next phase of the analysis constructed a binary array for each participant by assigning the value "1" when a participant's protocol contained a statement or group of statements which were paraphrasesd by a given constituent, and the value "0" when it did not. This procedure resulted in a matrix of order 50 (participants) X 109 (constituents). Tabulation of the number of constituents shared by two or more participants is displayed in Table 2.

Table II

Breakdown of binary array by number of participant matches

	Number of constituents shared by sample				
Class	10 or greater	5-9	3-4	2	constituent n
I	4	16	17	33	70
II	0	5	9	12	26
III	4	4	3	2	13
Totals	8(7.3%)	25(22.9%)	29(26.6%)	47(43.1%)	109

This table indicates that about half (43.1%) of all constituents were nearly idiosyncratic, i.e., expressed by no more than two participants. Since a primary goal of these procedures was to assess similarities among participant's verbal reports of art-viewing experience, it was decided to minimize the number of idiosyncratic constituents to be used in subsequent numerical procedures. Therefore, arbitrary cut-off points for truncation of the binary array were selected. The general strategy here was to set a minimum requirement for inclusion in this new (truncated) array of five positive occurences in the sample of 50 participants. Table 3 presents the reduced data matrices for each constituent class.

Table III

Truncated constituent arrays

	Number of constituents shared by sample		
Constituent class	5 or greater	3-4	Total n
I	20	0	20
II	5	9	14
III	8	3	11
Total			45

As table 3 indicates, 20 Class I constituents met this 10% inclusion criterion, and were included in the reduced binary array. However, a cumulative total of only 13 Class II and III constituents met the 10% criterion, so it was decided to liberalize the inclusion criteria for these constituent classes to a minimum of 3 positive matches in the set of 50. This raised the cumulative total of Class II and III constituents to 25. After these data-reduction procedures the truncated binary array was of order 50 (participants) X

45 (constituents). Unless otherwise stated, all subsequent analyses and results will refer to the reduced binary array of order 50 X 45.

Evaluation of similarity matrices

The matrix of qualitative data described above was expanded to participant-by-participant similarity matrices using Jaccard's coefficient (Sneath and Sokal, 1973, p. 131). This coefficient determines proximities between participants' 0,1 profiles, and is defined as A/A+B+C, where A is the number of positive matches (1,1), B is the number of mismatches (1,0), and C is the number of mismatches (0,1) in the binary data set. This coefficient ranges from zero to one, and excludes negative matches ~~of~~ the form 0,0. Negative matches were excluded on conceptual grounds; inclusion of such negative matches would imply similarity between two participants by virtue of what they both did not say during the experiential report task, rather than any joint occurrence of a statement or response in the task.

An initial analysis assessed the paraphrase procedures performed on the 569 statements in the first phase of the phenomenological analysis. In particular, comparisons between the interparticipant similarity matrices of the three constituent classes defined earlier can provide a preliminary evaluation of the paraphrase analysis described above. Recall that Class I constituents were formed on the basis of interparticipant comparisons of statements. Class II constituents were formed through comparisons of summary paraphrases. Class III constituents, on the other hand, were formed on the basis of interparticipant comparisons of experimenter-derived content categories; these content categories primarily reflected non-paraphrasing relations among statements. To the extent that summary paraphrases adequately represent the meanings expressed by groups of statements, there are _a priori_ grounds for expecting convergence between the interparticipant similarities of constituent classes I and II. On the other hand, since class III constituents reflect non-paraphrasing relations among statements, there is no reason to expect a high degree of convergence between the interparticipant similarities of Class III constituents and either Class I or Class II variables. To test these predictions, Jaccard's coefficient was used to generate separate interparticipant similarity matrices for each constituent class. These three matrices were evaluated by calculating the rank-order correlations between the pairwise similarities for each class of variables. High rank-order correlations imply _joint monotonicity_ (Sneath and Sokal, 1973, p. 118) between the similarity matrices, i.e., when the pairwise similarities of all participants are ranked using the variables in constituent class I, they are in the same order as when they are ranked using the variables in constituent class II, etc. Table IV presents the rank-order correlations between the pairwise similarities for each class of variables used in the phenomenological analysis.

Table IV

Rank-order correlations of pairwise similarities for constituent classes

Constituent class		
I	---	---
II	.6341[1]	---
III	.4345[1]	.5251[1]

[1] Spearman's rho, $p<.01$

Table IV shows a pattern of rank-order correlations which is consistent with the reasoning outlined above. The interparticipant similarities for the statement (Class I) and summary paraphrase (Class II) variables were most congruent; the rank-order correlation between interparticipant similarities of Class I and II constituents is higher than correlations between any other constituent classes. Thus, if Class I and Class II constituents were independently used to classify the 50 experiential reports, the classifications would be more similar than classifications based on any other pairs of constituent types. By implication, this suggests a minimal level of reliability in the formation of summary paraphrases.

A second analysis disregarded distinctions between the constituent classes and evaluated the degree of non-random structure in the binary data matrix of order 50 X 45. The distribution of interparticipant similarities in this data set was tabulated and compared to the distribution of similarity matrices produced when the original 0,1 data vectors were randomized within each participant (Baker and Derwing, 1982). Using Jaccard's coefficient, the mean proximity between participants was 0.116 with a standard deviation of 0.096 for the 1225 proximities of the original lower triangular similarity matrix. Over five replications (6125 proximities), the mean interparticipant proximity in the random matrices was 0.0754. Since the mean of the distribution of proximities of the original data matrix fell outside the 99 percent confidence interval for the grand mean of the randomly generated proximities, it was concluded that the data were not random, but structured in some way.

Cluster analysis

Given a non-random set of interparticipant similarities, the participant by participant proximity matrix was cluster analyzed. Cluster analysis is a multivariate procedure which forms classifications of more-or-less similar participants based on their patterns of responses over a set of variables. The clustering algorithm selected in the present analysis was Ward's method (Ward, 1963), due to its prevalent use in the cluster analysis literature (Wishart, 1978), as well as its demonstrated accuracy in resolving multivariate normal mixtures with known properties, in simulation studies (e.g., Edelbrock, 1979; Blashfield, 1976). Ward's technique consists of a series of N to 1 iterations, N being the total number of participants in the sample. At each iteration, individuals (or previously formed groups) are fused so that the total within-group variation is minimized. Figure 1 shows the dendogram for Ward's method on Jaccard's similarity coefficient. Interpretation of this figure should be qualified as follows. First, Ward's method typically accepts Euclidean distances as a measure of interparticipant similarity. In the present data set, however, proximity data was used, and the algorithm for Ward's method searched for maximal similarities rather than minimal distances. Second, because the use of similarities in Ward's method is a non-standard procedure, the coefficient values on the vertical axis do not correspond to those which would be expected, given standard measures of similarity, e.g., Euclidean distances.

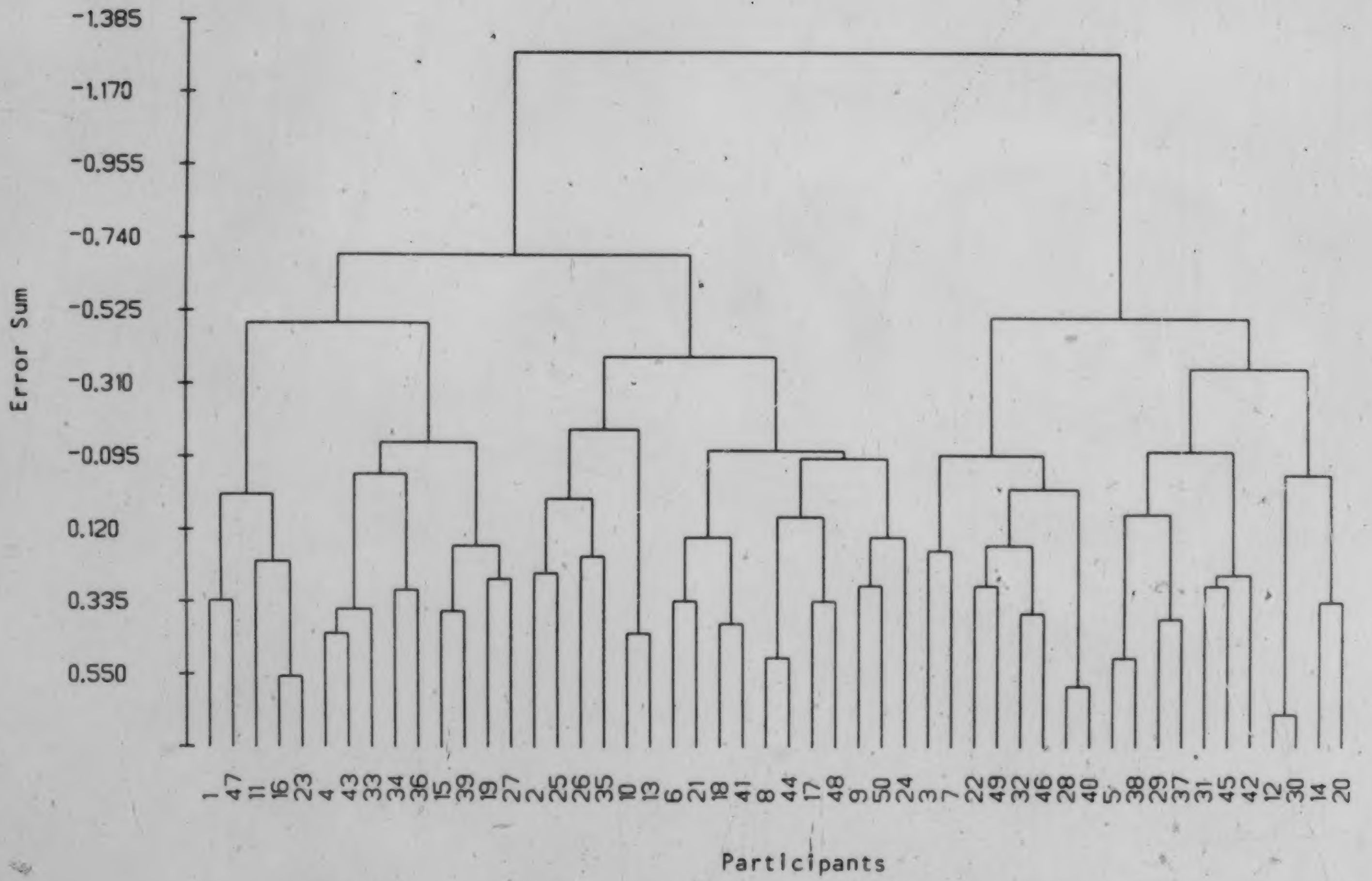


FIGURE 1: DENDOGRAM OF WARD'S METHOD ON JACCARD'S COEFFICIENT

A pervasive problem in cluster-analytic studies is that there are no clear criteria for selecting the "correct" number of clusters for detailed study. Although visual inspection of figure one suggests the presence of three clusters, three criteria supported selection of the three, five, and seven cluster solutions for detailed descriptions of the art-viewing experiences of participants in the experiment:

1. Ward's method supplies changes of error estimation at each iteration in the cluster analysis. Where discontinuity exists in the reduction of error variation (i.e., when large decreases in the error sum occur, relative to other iterations), within-cluster homogeneity is enhanced. In the present analysis, the three, five, and seven cluster solutions exhibited the largest decreases in the error sum for Ward's method, compared to any other groupings in the analysis. This suggests that the three, five, and seven cluster solutions exhibited the largest increments in within-cluster homogeneity of all solutions in the analysis.
2. The mean interparticipant similarities of each group in the three, five, and seven cluster solutions were independently tabulated and compared to the randomized set of interparticipant similarities described earlier. These analyses determined that the mean interparticipant similarities for each group in the 3, 5, and 7 cluster solutions fell outside 95% confidence intervals for mean

similarities taken from the random data set, where the confidence intervals were based on equivalent group n's for each cluster solution. The 3, 5, and 7 cluster classifications thus have mean interparticipant similarities that would not be expected, given random data.

3. The 3, 5, and 7 cluster solutions exhibited interpretable taxonomic relationships with each other. Figure 2 presents the taxonomic structure for the 3, 5, and 7 cluster solutions. Noteworthy in that figure are the following relationships:

- Cluster 1 in the three group classification subdivides into two subgroups at the five and seven cluster levels
- Cluster 2 in the three group classification subdivides into two subgroups at the seven cluster level
- Cluster 3 in the three group classification subdivides into three subgroups at the five and seven cluster levels

Thus, the three cluster solution delineated three taxonomic families, or styles of art-viewing experience. The five and seven cluster solutions primarily delineated subgroupings of these three experiential types. The taxonomic relationships among the three, five, and seven cluster solutions in this analysis are outlined in Figure 2.

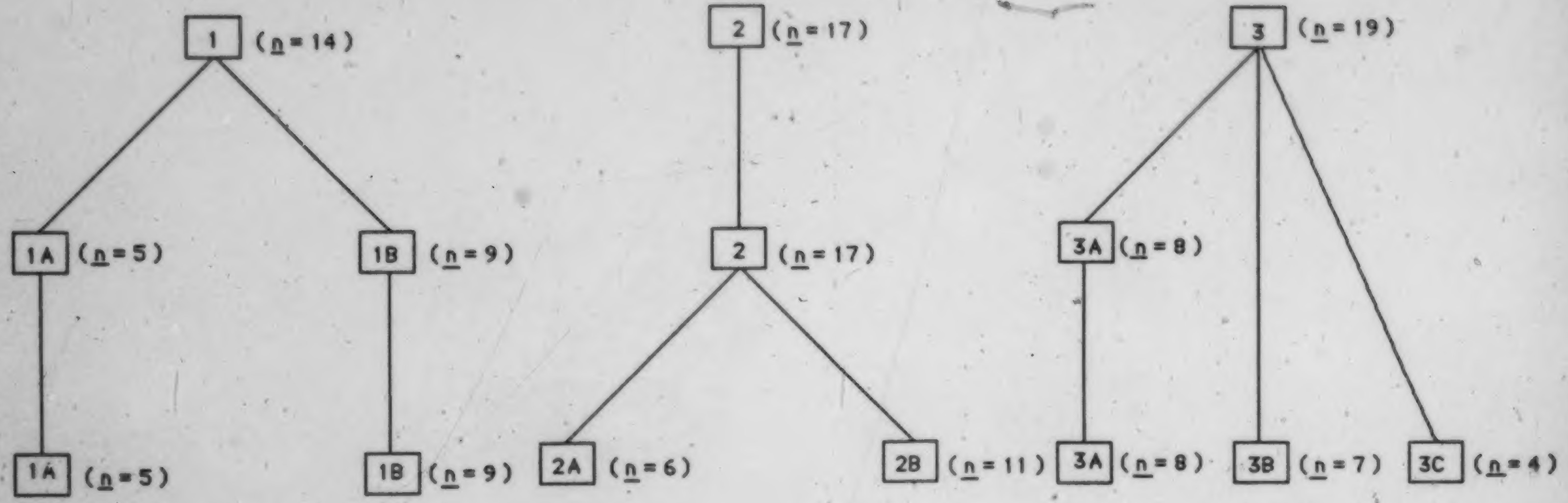

1 (n=14)
2 (n=17)
3 (n=19)
1A (n=5)
1B (n=9)
2 (n=17)
3A (n=8)
1A (n=5)
1B (n=9)
2A (n=6)
2B (n=11)
3A (n=8)
3B (n=7)
3C (n=4)

FIGURE 2: TAXONOMIC STRUCTURE FOR 3, 5, AND 7 CLUSTER SOLUTIONS

Following selection of the 3, 5, and 7 cluster classifications, subsequent analyses identified those constituents which were differentially associated with cluster membership. To do this, *binary frequency ratios* were calculated for the 45 constituents in each group of the 3, 5, and 7 group solutions. A binary frequency ratio is the ratio of within-cluster constituent occurrence to the total constituent occurrence in the total sample, and provides an index of those variables which are most associated with particular groupings of participants. In addition, the percentage of participants scoring a "1" (for constituent occurence) was calculated for each constituent in each cluster, as a measure of the number of participants, within each cluster, who reported experiences paraphrased by the constituents associated with cluster membership. In order to isolate those variables which provided a basis for characterizing the art-viewing experiences of each group of participants, two criteria were adopted:

1. constituents with the ten highest binary frequency ratios within each cluster were selected, as those items were most characteristic of cluster membership, relative to the entire sample,
2. for each of the ten constituents sharing the highest binary frequency ratios, a minimum of 20% of the participants in each cluster were to have expressed a statement or group of statements paraphrased by a given constituent.

These joint criteria provide fairly conservative guidelines for selecting the variables used to characterize the experiences of the painting by the participants in the experiment. "Differentiating items", then, were those constituents which met the inclusion criteria described above. Each of the three taxonomic 'families' derived through the cluster analysis will be described separately, starting with participants in cluster one. This will be followed by a description of the differentiating items for clusters two and three (and their associated subgroupings).

TABLE V

ITEM GROUPS FOR CLUSTER ONE AND RELATED SUBGROUPINGS

DIFFERENTIATING ITEMS FOR CLUSTER ONE (n=14)
(**)Focuses on specific characters in the painting
(*)The mother seems to be miles away, concerned with a problem
The father holding the bowl is a giving, symbolic gesture
Attributes intentionality to character(s) in the painting
The woman behind the madonna was concerned with the welfare of the child
This seemed to be a painting about a family undergoing hardship
The painting is a juxtaposition of contrasting elements
I got an impression of calmness, against destruction
It looked like a family, that they were all related together

Note: (**)= present in 75% or greater of cluster members; (*)=present in 50% or greater of cluster members

DIFFERENTIATING ITEMS FOR SUBGROUP 1A (n=5)
(**)Gives summary statement of painting's meaning (100%)
(**)This seemed to be a painting about a family undergoing hardship
(*)It looked like a family, that they were all related together
The painting is a juxtaposition of contrasting elements
I got an impression of calmness, against destruction
The mother looked sad
The woman holding the bowl is indifferent and isolated
Justifies emotional reaction to painting
Gives temporal account of experiences occuring during viewing period
The other woman in the picture looked sad

Note: (**)= present in 75% or greater of cluster members; (*)=present in 50% or greater of cluster members

---

DIFFERENTIATING ITEMS FOR SUBGROUP 1B (n=9)

(**) Focuses on specific character(s) in painting
(*) The clouds in the background give an ominous feeling
The mother seems to be miles away, concerned with a problem
The woman behind the madonna was concerned about the welfare of the child
Attributes intentionality to character(s) in the painting
Justifies interpretation of painting
Expresses confusion over aspects of the painting
The clouds in the back give an ominous and foreboding feeling
I found it quite unsettling

Note: (**)= present in 75% or greater of cluster members; (*)= present in 50% or greater of cluster members

---

Description of cluster one and related subgroupings: Three general themes characterized the art-viewing experiences of participants in cluster one. First, members of this cluster referred to the figures in the painting as an integral unit, i.e., as a family (e.g., "This seemed to be a painting about a family undergoing hardship"; "It looked like a family, that they were all related together"). These were not references to the figures in the painting as a collection of unrelated individuals, but rather an explicit interpretation of the group as a family. Second, participants in cluster one interpreted the relations within the family group by reference to intentional states of the family members (e.g., "The mother seems to be miles away, concerned with a problem"; "The woman behind the madonna was concerned about the welfare of the child"). Sometimes, these intentional attributions involved volition (e.g., "The father holding the bowl is a giving, symbolic gesture"). However, these were references to the intentionality and/or volition of *specific* characters, within a family context, rather than to the intentional nature of groups of individuals (e.g., "Focuses on specific characters in the painting"). Third, these participants interpreted the painting as involving a theme of juxtaposition or contrast (e.g., "I got an impression of calmness, against destruction"; "The painting is a juxtaposition of contrasting elements"; "This seemed to be a painting about a family undergoing hardship"). In general, then, participants in cluster one focused on interpretations of the El Greco, and characterized the meaning of the work as involving (1) the family represented by specific painting characters, and (2) contrasts within and between the family, so defined. Sometimes, the theme of contrast related to the intentional or volitional states vis a vis the family members, while at other times, the calmness of the family was contrasted with the hardships which they endured.

Two differentiable subtypes of cluster one were identified at the five cluster level. Subgroup 1A was distinguished primarily by the fact that they focused on the contrasts within and between the family, as described above. For these participants, there appeared to be a clear, interpretable *meaning* that was portrayed by the painting (e.g., "Gives summary statement of painting's meaning";

"This seemed to be a painting about a family undergoing hardship"; "I got an impression of calmness, against destruction"). As well, participants in subgroup 1A judged two specific painting characters as portraying sadness (e.g., "The mother looked sad"; "The other woman in the picture looked sad"). It may be that for this subgroup of participants, ready interpretations of the work allowed them to next shift their attention to the affective qualities portrayed by specific family members in the painting. Participants in subgroup 1B did not unify the figures in the painting through a family interpretation, however. Instead, these participants simply noted the different characters in the painting (e.g., "Focuses on specific characters in painting"; "The woman behind the madonna was concerned about the welfare of the child"). In addition, the difficulty exhibited by this subgroup in unifying disparate painting elements into a coherent interpretation may have contributed to confusing or unsettling experiences during the viewing period (e.g., "Expresses confusion over aspects of the painting"; "I found it quite unsettling").

In summary, the first experiential class delineated by cluster one identified a group of participants who experienced the El Greco in an interpretive manner. Generally, these interpretations were that painting characters were part of an integral family unit. For some participants, this interpretive style of experience culminated in summary statements regarding the family and the contrasts in the painting (e.g., subgroup 1A). For other participants, disparate painting elements were noted, interpreted, but not integrated into a coherent interpretive theme (e.g., subgroup 1B).

TABLE VI

DIFFERENTIATING ITEMS FOR CLUSTER TWO (n=17)

(**)Condition code: Aesthetic attitude condition
Little elaboration on verbalization

Note: (**)= present in 75% or greater cluster members.

DIFFERENTIATING ITEMS FOR SUBGROUP 2A (n=6)

(*) The painting was very dark and stormy
(*) Little elaboration on verbalization
It reminded me of a madonna and child
The painting showed sharing between the people
There was no real look of hope

Note: (*)= present in 50% or greater of cluster members

DIFFERENTIATING ITEMS FOR SUBGROUP 2B (n=11)

(**)Condition code: Aesthetic attitude condition
(**) Focuses on specific character(s) in painting
Gives temporal account of experiences occuring during the viewing period
The people around the mother seemed interested in the child
The mother looked sad
Expresses confusion over aspects of the painting
The clouds are storm-like
The colors seemed kind of gloomy to me
Justifies emotional reaction to painting
The clouds in the back give an ominous and foreboding feeling

Note: (**)= present in 75% or greater of cluster members

Description of cluster two and related subgroups: Contrary to participants in cluster one, members of the second cluster generally did not engage in cognitive interpretations of the El Greco. Instead, the main features of the experiences of the painting reported by this group was that they were affective, impressionistic, and lacked verbal elaboration. For instance, examination of the experiential protocols for these participants indicated that many participants in this cluster used isolated predications to describe the affective qualities of the painting. Frequently, these affective impressions were expressed in the form of incomplete sentences (e.g., "homeless family", "turbulent", "not enough food to eat", "distorted", "dark and stormy").

Two subgroupings of participants in cluster two were identified at the seven cluster level. Paticipants in subgroup 2A were primarily characterized by a lack of verbal elaboration on their reports, as described above. The isolated predications characteristic of this subgroup were often related to nonspecific impressions of the affective qualities of the painting (e.g., "There was no real look of hope"; "The painting showed sharing between the people"; "The painting was very dark and stormy"). Members of subgroup 2B, on the other hand, responded to affective qualities which were drawn from diverse yet specific portions of the painting. For instance members of subgroup 2B responded to the affective qualities of the clouds (e.g., "The clouds in the back give an ominous and foreboding feeling"), the colors in the painting (e.g., "The colors seemed kind of gloomy to me"), as well as to painting characters (e.g., "The people around the mother seemed interested in the child"). Whereas participants in subgroup 1A noted the affective reactions portrayed by painting characters in the context of a family, participants in subgroup 2B exhibited a flexible, shifting, experiential style which apprehended affective qualities of the work from such diverse properties of the painting as figures, clouds, and colors.

In summary, the experiences of the second cluster of participants can be described as impressionistic, affect-laden, and unelaborated. These participants appeared unwilling (or unable) to fully explicate their impressionistic predications of the painting (e.g., subgroup 2A). Participants in subgroup 2B apprehended the affective qualities of diverse and non-human aspects of the painting, including painting figures, clouds, and color. As well, participants in subgroup 2B (like those of subgroup 1B) focused on specific painting characters, but often (1) in the context of affective qualities portrayed by specific characters, and (2) without reference to the family interpretation of the painting characters.

TABLE VII

DIFFERENTIATING ITEMS FOR CLUSTER THREE (n=19)

(*)Focuses on group as a whole
Everything looks kind of sad
I thought the painting was kind of depressing
The picture seemed sad and depressing
This picture reminded me of a religious painting
The people looked sad
I didn't like the colors in the painting
The painting had a religious theme

Note: (*)= present in 50% or greater of cluster members

DIFFERENTIATING ITEMS FOR SUBGROUP 3A (n=8)

(**) Everything looked kind of sad
(**) The picture seemed sad and depressing
(*) I thought the painting was kind of depressing
Expresses confusion over aspects of the task
Attempts to guess the date of the painting
The other woman in the picture looked sad
I felt gloomy and depressed
Focuses on group as a whole
I didn't like the colors in the painting
The colors seemed kind of gloomy to me

Note: (**)= present in 75% or greater of cluster memebers;
(*)= present in 50% or greater of cluster members

DIFFERENTIATING ITEMS FOR SUBGROUP 3B (n=7)

(**) Focus on group as a whole (100%)
Justifies interpretation of painting
The people in the picture looked melancholy
The painting was really dark

I didn't like the colors in the painting
It looked like a family, that they were all related together
The colors in the background gave an ominous and foreboding feeling
The painting had a religious theme

Note: (**)= present in 75% or greater of cluster members;
(*)=present in 50% or greater of cluster members

DIFFERENTIATING ITEMS FOR SUBGROUP 3C (n=4)

(**) This picture reminded me of a religious painting (100%)
(*) The sky looked stormy
(*) The painting had a religious theme
(*) Sex code: Males
The peole around the mother seemed interested in the child
It reminded me of a madonna and child
I thought the painting was kind of depressing
The picture seemed sad and depressing
Attributes intentionality to character(s) in painting

Note: (**)= present in 75% or greater of cluster members;
(*)= present in 50% or greater of cluster members

Description of cluster three and related subgroups: Three themes characterized the viewing experiences of the third experiential class. First, participants in this group tended to use overinclusive terms to desribe the painting (e.g., "everything", "the picture", "the people", "the colors", etc.). Second, these participants considered the painting to be religious in its subject matter (e.g., "This picture reminded me of a religious painting"; "The painting had a religious theme"). Third, participants in this cluster offered generalized (i.e., not specific to painting characters or non-human painting elements) references to the sad, aversive, and depressing quality of the painting (e.g., "Everything looks kind of sad"; "I thought the painting was kind of depressing"; The picture seemed sad and depressing"). In general, then, participants in cluster three used overinclusive terms to describe the El Greco as a sad and depressing treatement of religious subject matter.

Three subgroupings of participants were delineated at the five and seven cluster levels. Participants in subgroup 3A empahsized the sad and depressing quality of the painting, and may have used painting colors to arrive at this judgement (e.g., "The colors seemed kind of gloomy to me"; "I didn't like the colors in the painting"; "I felt gloomy and depressed"; "I thought the painting was kind of depressing"). In addition, participants in subgroup 3A appeared to be preoccupied by difficulties they experienced with the experiential report task in the experiment (e.g., "Expresses confusion over aspects of the task"), which may have contributed to alternative viewing strategies (e.g., "Attempts to guess the date of the painting"). Participants in subgroup 3B emphasized the melancholy nature of the family group as a focus for their comments (e.g., "Focuses on group as a whole"; "It looked like a family, that they were all related together"; "The people in the picture looked melancholy"). Although these participants also noted the religious theme of the work (e.g., "The painting had a religious theme"), this group further delineated their negative impression of the El Greco by way of the colors in the painting (e.g., "The colors in the back give an ominous and foreboding feeling"; "I didn't like the colors in the painting"). Finally, participants in subgroup 3C appeared to be preoccupied by the religious theme mentioned earlier. Fully 100% of the participants in this subgroup expressed a statement paraphrasible as "This picture reminded me of a religious painting". However, participants in subgroup 3C, like members of cluster three generally, thought the painting was a sad and depressing one (e.g., "I thought the painting was kind of depressing"; "The picture seemed sad and depressing").

In summary, participants in cluster 3 generally experienced The Holy Family simply as a sad and depressing treatment of religious subject matter. Subgroupings of participants in this cluster emphasized different aspects of this general experiential style, however. Participants in subgroup 3A merely empahasized the depressing quality of the painting, without regard to the family theme of cluster 1, or the impressionistic theme of cluster 2. These participants also appeared to have difficulties following the experiential report task in the experiment. Participants in subgroup 3B emphasized the melancholy nature of the family and further delineated the negative impact of colors on the overall impression of the painting. Finally, participants in subgroup 3C appeared preoccupied by the religious theme of the work, and confirmed that the painting portrayed a sad and depressing theme.

Aesthetic attitude and experiential types

What is the relationship between the aesthetic attitude conditions established during the experiment, and the taxonomic families of experiential reactions to the painting derived through the phenomenological analyses? A working hypothesis would be that aesthetic attitude has no relationship with any of the clusters derived through the analyses performed above. If this is true, one would expect half of the members in each cluster to be members of the Aesthetic attitude condition, and the other half to be members of the No aesthetic attitude condition. To test the null hypothesis that cluster membership is not differentially associated with the experimental conditions in the study, a chi-square analysis was performed, in which cluster membership was cross-tabulated against experimental condition (it was necessary to use only the three cluster solution in this procedure, since analyses of the subgroups described above would yield expected values below 5 in several cells). The results of this analysis are presented in Table VIII.

Table VIII

Qualitative analysis of experimental condition and cluster membership[1]

Cluster	Experimental Condition		n
	No aesthetic attitude	Aesthetic attitude	
1	12(7.0)	2(7.0)	14
2	4(8.5)	13(8.5)	17
3	9(9.5)	10(9.5)	19

[1] $X^2(2)=11.96, p<.001$ *(expected values in parentheses)*

As this table shows, clusters 1 and 2 in the three group solution are differentially distributed over the two aesthetic attitude conditions. The analysis described above therefore suggests that when high absorbers are instructed to adopt a wholistic perceptual set and attend to affective reactions to paintings, they report experiences of the El Greco which are unelaborated, impressionistic, and affect-laden (e.g., "The painting was very dark and stormy"; "I could see caring in the picture"). Conversely, when low absorbers are instructed to adopt a detail-oriented perceptual set and attend to cognitive reactions to paintings, they report experiences of the El Greco which are primarily interpretive in nature, and which tend to focus on specific painting characters (e.g., "This seems to be a painting about a family undergoing hardship"; "The mother seems to be miles away, concerned with a problem"). Finally, this analysis suggested that the negative characterization of this work as a sad and depressing treatment of religious subject matter (reported by members of both experimental conditions) was independent of aesthetic attitude.

C. Style sensitivity measures

The data for the style sensitivity task corresponded to the "Yes-No" signal detection procedure described in Swets (1964), where a signal (i.e., the occurrence of an art-work painted by El Greco) is presented to the participant, and where noise (i.e., the occurrence of a work painted by a different Renaissance artist) was occasionally added. In the present array, four targets were randomly mixed and presented with four foils; participants were required to respond "Yes" when a target was presented and "No" when a target was not presented. The Yes-No responses for each participant were tabulated, and several signal-detection measures of sensitivity to the El Greco targets were calculated. These results are presented in Table IX.

Table IX

Style sensitivity: Mean dependent measures

Dependent measure	Experimental Condition	
	No aesthetic attitude	Aesthetic attitude
Hits	1.92	2.24[1]
False Alarms	1.96	2.00
Correct Rejections	2.04	2.08
Total Correct	3.96	4.32
Total Yes	3.88	4.24
Total No	4.12	3.76
d	0.09	0.18

None of the measures of sensitivity to stylistic variation were statistically significant at the .05 level. In addition, the three groups defined by the cluster-analytic procedures was used as a between-subject factor in a series of one-way ANOVA's on the dependent measures in the style sensitivity task. As before, none of the measures of sensitivity to stylistic variation were significant at the .05 level.

D. Rating scales

Twenty-one (21) scales on the Questionnaire (a) sampled participant reactions to "The Holy Family", (b) assessed experiences occurring during the viewing period of the experiment, and (c) provided measures of participant training and interest in art history and art appreciation. As before, two strategies were adopted for analysis of the rating scale data. First, all scale items were assessed in relation to the experimental groups formed in the study. Second, the three cluster classification of participants was used to assess differences between these groups defined by the phenomenological procedures.

A multivariate test of differences between the Aesthetic attitude and No aesthetic attitude conditions was significant (Hotelling's $\underline{T}^2(21,27)= 2.41388$, $\underline{p}<.003$), providing evidence for condition differences on several of the non-manipulation check items of the Questionnaire. Subsequent univariate t-tests indicated that the participants in the Aesthetic attitude condition rated their experiences of the painting as clearer, $\underline{t}(47)=2.93$, $\underline{p}<.005$, and "felt the distance between (themselves) and the painting closing as (they) continued to view it" more frequently, $\underline{t}(47)=-3,28$, $\underline{p}<.002$, than participants in the No aesthetic attitude condition. These findings suggest that the

Aesthetic attitude group had involving and impactful experiences of the painting. In addition, participants in the Aesthetic attitude condition rated their experiences of the painting as "more arousing", $\underline{t}(47)=-2.57$, $\underline{p}<.013$, and as "more tense", $\underline{t}(47)=2.92$, $\underline{p}<.005$, than their counterparts in the No aesthetic attitude condition, replicating the finding from the phenomenological data that Aesthetic attitude is associated sensitivity to affective qualities during art contemplation.

A second analysis used the three large clusters derived through analysis of the experiential reports as a between-subjects factor in a series of one-way ANOVAs on the rating scale data. The ANOVAs indicated main effects on the following scale items: (1) tense-tranquil, $\underline{F}(2,46)=3.245$, $\underline{p}<.05$, (2) not at all aroused-extremely aroused, $\underline{F}(2,46)=4.739$, $\underline{p}<.01$, and (3) satisfactory-unsatisfactory, $\underline{F}(2,46)=3.339$, $p<.05$. Neuman-Keuls pairwise comparisons indicated that members of cluster one rated their experiences of the painting as more tranquil and more satisfying than did members of either clusters two or three ($\underline{p}<.05$). Members of cluster two, on the other hand, rated their experiences of the painting as more arousing than either participants in cluster one or three ($\underline{p}<.05$). These scale results are again consistent with the phenomenological data described above. In particular, recall that a distinguishing feature of cluster one, as opposed to the other groups defined in the classification, was the tendency for this group to engage in rather dispassionate interpretations of the meaning of the art-work. This could account for the rated tranqulity and satisfaction of this group on the questionnaire. Cluster two, on the other hand, reported experiences of the El Greco which exhibited sensitivity to the affective qualties represented by diverse parts of the painting. Again, the rated arousal reported by this group on the questionnaire parallels the phenomenological data reported earlier.

E. Discriminant function analysis

The phenomenological analyses of the fifty experiential protocols demonstrated that:

1. Interpretable characterizations of the art-viewing experiences of three distinctive groups of participants in the sample can be obtained through systematic analyses of the experiential reports.
2. Two of the three major experiential types derived through the cluster-analytic procedures are directly related to the Aesthetic attitude and No aesthetic attitude conditions in the experiment. and
3. A third experiential type appeared to be unrelated to experimental conditions.

What is the construct validity of the experiences reported by the groups in the three cluster solution? An answer to this question may be found by integrating the phenomenological classifications with the methodologically *dissimilar* measures of aesthetic response collected in the experiment. The approach taken here was to use the style sensitivity and rating-scale measures of aesthetic response to obtain linear combinations of these variables which maximally discrimminated between the three general experiential types classified by the phenomenological analyses. The construct validity of these three experiential styles would be demonstrated to the extent that the style sensitivity and rating scale data (a) accurately predict participant membership in the three cluster solution, and (b) reflect dimensions of aesthetic response which are congruent with experiences reported by these three groups.

The reasoning outlined above is consistent with the general goals of a linear discriminant function analysis, i.e., a multivariate procedure which finds a system of "weights" to be applied to a set of variables in order to maximally discriminate between predefined groups of interest. In the present case, participant membership in the three cluster solution defined the groups of interest, while the style sensitivity measures and the rating scale data served as the discriminating variables. Table X presents the variables which were used in the discriminant analysis.

Table X
Variables used in discriminant function analysis

Variable	Dimension
Q1	tense-tranquil
Q2	stimulated-fatigued
Q3	depressed-uplifted
Q4	not at all aroused-extremely aroused
Q5	negative-positive
Q6	satisfactory-unsatisfactory
Q7	warm-cold
Q8	simple-complex
Q9	subtle-bold
Q10	ugly-beautiful
Q11	clear-unclear
Q12	weak-powerful
Q13	"Worried about how well I was doing"
Q20	"Felt more aware of myself than usual"

Q29	"Training in art history/art appreciation"
TOTCOR	Hits + Correct rejections in style sensitivity task

Several theoretical and empirical criteria guided variable selection for the discriminant analysis:

1. variables Q1-Q12 were evaluative ratings of the painting and of the participant's experiences of the work; these variables represent methodologically dissimilar measures of participants' experiences of the painting.
2. variables Q13, Q20, and Q29 were included in the analysis, as these variables could provide important information related to the mediational effects of anxiety, self-awareness, and prior training on aesthetic attitude and on responses to the target art-work.
3. TOTCOR provided an overall index of style sensitivity-- one which included the ability to both accept additional El Grecos from the array of paintings, and the ability to reject foils painted by other Renaissance artists.
4. conceptual similarity among variables, as well as high intercorrelations (r>.75) between several scale items indicated that many of the variables in this full set were relatively redundant with each other; this would enhance the prospect of heterogeneous

covariances in a discriminant analysis. Therefore, redundant variables were deleted from the data set, and were not used in the discriminant analysis reported below.

5. Tatsuoka (1970) suggests that the total number of participants in such analyses exceed the total number of variables used in the disciminant analysis by two to three times. Selection of 16 variables to disciminate among 50 participants was consistent with this guideline.

The variables described in Table X were used in a linear discriminant function analysis, where variables were entered in a step-wise manner, in order to minimize Wilks' lambda. Since there were three predefined groups of interest (e.g., the three clusters derived through the phenomenological procedures), two discriminant functions were calculated. The first function, accounting for 72.29% of the variance, was significant (first eigenvalue=1.0529, Wilks' lambda=.3471, approximate chi-square (18)=44.447, p<.0005). The second discriminant function accounted for 27.71% o the variance, and was marginally significant (second eigenvalue =.4036, Wilks' lambda= .7125, approximate chi-square (8)=14.329, p<.0757). Using these discriminant functions, the classification of the participants into each of their three clusters was 67.35%

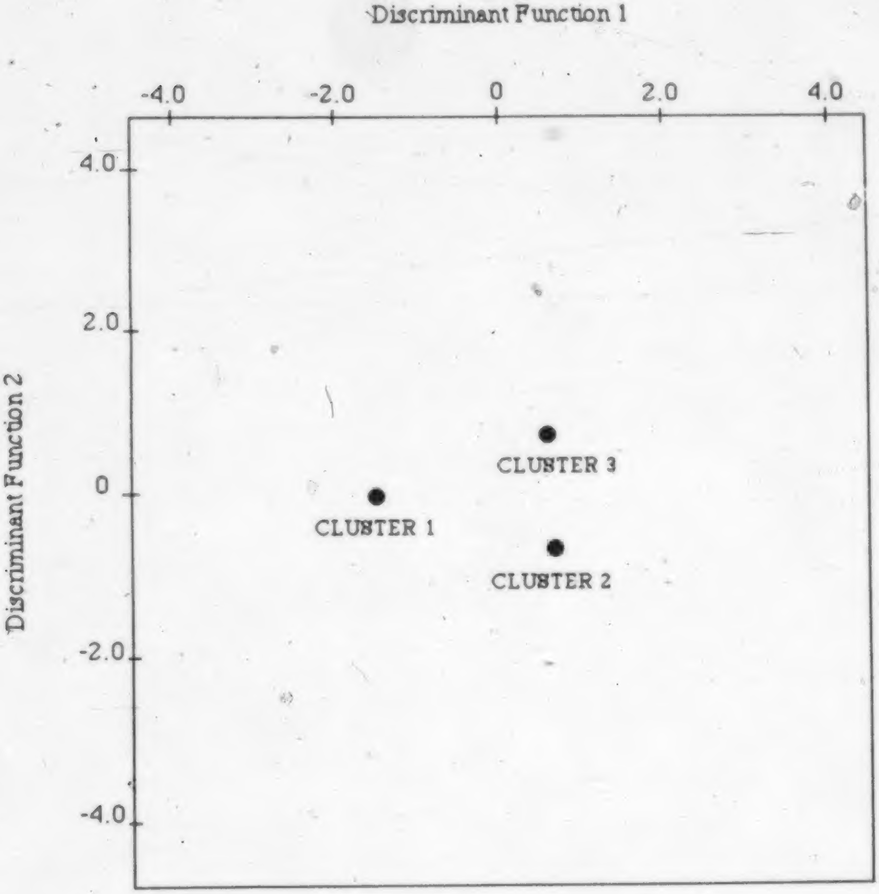
In order to interpret the psychological meaning of the discriminant functions calculated in the analysis, pooled within-groups correlations between the sixteen discriminating variables and the linear discriminant functions were calculated, and the resulting correlations interpreted in much the same manner as factor loadings. These correlations are displayed in Table XI.

Table XI
Pooled within-group correlations between variables and discriminant functions

Variable	Function 1	Function 2
Q6	.42180	.03365
Q1	-.36586	-.01881
Q5	-.31834	.01059
Q3	-.29297	.21082
Q12	.25203	-.04606
Q10	.24005	.22505
Q9	-.12791	-.11469
Q2	.11158	-.07650
Q20	.09469	.00866
Q4	.28650	-.54442
Q8	.12889	-.35823
Q29	.06680	-.31097
Q7	.07625	.12863
TOTCOR	.05631	.11405
Q11	-.05121	.09773

Correlations at or above the .30 level were used to interpret the discriminant functions. Positive scores on function one were associated with self-report ratings of the experiences of the painting as unsatisfactory (Q6), tense (Q1), and negative (Q5). Positive scores on discriminant function two, on the other hand, were associated with a low level of rated arousal during the viewing period (Q4), ratings of the El Greco as simple (Q8), and a low amount of training in art history and/or art appreciation (Q29). In a next step, the discriminant score means for each cluster in the three group solution were plotted against the discriminant functions. This plot is displayed in Figure 3.

FIGURE 3: CLUSTER CENTROIDS IN DISCRIMINANT-SCORE SPACE



Examination of figure three and comparison with the cluster-analytic results discussed earlier suggests that the discriminant functions seperated the participants in the three-cluster solution along methodologically dissimilar dimensions of aesthetic response which parallel the reported experiences of these three groups. For instance, discriminant function one primarily differentiated cluster one from clusters two and three. The negative group mean for cluster one on this dimension suggests that this first group rated their experiences of the painting as more satisfactory, tranquil, and positive, compared to clusters two and three. This is certainly consistent with the phenomenological analyses described earlier. Those analyses demonstrated that participants in cluster one reported experiences of the painting which were primarily interpretive, compared to participants in cluster two. Further, participants in cluster one were not characterized by the aversive reactions and simple interpretations of the El Greco which were exhibited by members of cluster three. Thus, the group means for the first discriminant function support the phenomenological data described earlier, and provide some indication of the construct validity for the reported experiences of cluster one.

The second discriminant function primarily served to differentiate clusters two and three from each other. The positive group mean for cluster three on this dimension indicates that this group viewed the painting as a simple work, received relatively little prior training in art history and/or appreciation, and did not become emotionally aroused during the viewing period. The simplicity attributed to the art-work by this group in the ratings parallels the relatively simple religious interpretations of the painting offered by this group in the experiential report task. That this third cluster had relatively little training in art history and appreciation suggests that (a) minimal training in art history and appreciation may be associated with negative experiential reactions (e.g., "this painting was kind of depressing") to works of this kind, and (b) the pre-viewing manipulations of aesthetic attitude may be ineffective for persons who have little familiarity with art in general.

The negative scores for cluster two on the second discriminant function suggest that this group became aroused during contemplation of the El Greco, judged this work to be a complex one, and had received relatively greater levels of training in art history and art appreciation. As with the other three clusters, the discriminant analysis indicated the construct validity of the experiences characteristic of this group. In particular, the emotional reactivity characterizing this cluster (at least at the seven cluster level) was paralleled by the rated arousal reported by this group in the Questionnaire. The rated complexity of the El Greco appears to be congruent with the relatively affect-laden and impressionistic experiences of the painting reported by this cluster. Finally, a greater level of training in art history and appreciation reported by this group suggests that pre-viewing manipulations of aesthetic attitude may be particularly effective for participants with at least a minimal level of experience with paintings.

IV. Summary and Discussion

Recall that the primary goal of the research reported in this thesis was to evaluate the central proposition of aesthetic attitude theory, i.e., that aesthetic attitude is associated with reactions to works of art which are qualitatively distinct from mundane art-viewing reactions. The first subsection below will summarize those data in the experiment which support this proposition. A final subsection will discuss several methodological and conceptual limitations of the research, and will outline several directions for future studies of this kind.

A. Evidence for the central proposition of aesthetic attitude theory

Three classes of data support the claim that aesthetic attitude is systematically related to qualitatively distinct patterns of aesthetic reaction during contemplation of a painting. First, the phenomenological analyses of the fifty experiential protocols revealed three qualitatively distinguishable experiences of The Holy Family; these experiential types were differentially related to pre-viewing aesthetic attitude. For instance, a tendency for low absorption, detail-oriented perceptual representation, and cognitive evaluation was related to experiences of the El Greco which involved a search for the meaning and significance of specific picture fragments. Of course, the perception and interpretation of picture fragments is consistent with the detail-oriented, interpretive attitude adopted by members of cluster 1. However, significant elaboration on these themes (e.g., unification of painting characters through familial interpretations, the perception of constrasts in diverse aspects of the painting) suggested that minimal aesthetic attitude resulted in experiences of the El Greco which transcended reiteration of the instructional set during the experiential report task.

On the other hand, a tendency for high absorption, wholistic perceptual representation, and affective involvement with paintings was related to experiences of the El Greco which were impressionistic, affective, and unelaborated. As above, the impressionistic, affect-laden experiences of the painting reported by this group were generally consistent with the wholistic and affective aesthetic attitude adopted by members of cluster 2. However, significant elaboration on these themes (e.g., perception of affective qualities in different parts of the painting such as the sky, colors, and people) suggested that maximal aesthetic attitude is related to experiences of this painting which transcend mere reiteration of instructional set.

Finally, a third experiential style, reported by members of both experimental conditions, revealed predominantly aversive and negative experiences of the work, in conjunction with simplistic religious interpretations of the content of the painting. That this experiential reaction more-or-less occurred in members of both experimental conditions suggests that this style of experiencing the El Greco was not differentially affected by the experimental conditions in the study. Further, the experiences of this third group can be regarded as "mundane", due to preoccupations with negative experiential reactions and difficulties in following the experiential report task. In summary, the phenomenological data (a) indicate that qualitatively distinct experiences of the El Greco were reported by a subset of participants in each experimental condition, (b) suggest that these qualitative variations in viewing experience transcend mere reiteration of the experimental instructions, and (c) delineate "mundane" experiences of this work from other experiential reactions.

The rating scale data (a) provided direct evidence of the efficacy of the experimental manipulations and suggested aesthetic response parameters related to these manipulations, (b) provided indirect evidence of several dimensions of aesthetic response which may be also related to aesthetic attitude, yet are not directly attributable to "demand" explanations, and (c) confirmed several findings in the phenomenological data. First, the manipulation check data confirmed that participants in the aesthetic attitude condition approached the painting in a wholistic, affectively-engaging manner. Similarly, as might be expected in the Aesthetic attitude condition, participants rated their experiences of the painting as arousing and tense. However, beyond the effects directly attributable to the experimental manipulations, participants in the Aesthetic attitude condition rated their experiences of the El Greco as clearer and more involving than participants in the No aesthetic attitude condition. Because these results do not directly follow from the experimental manipulations, they support the claim that pre-viewing aesthetic atttitude mediates greater clarity and involvement during a subsequent aesthetic episode.

It is interesting to speculate whether this tendency for increased clarity and involvement is related solely to the absorption variable of the model. There is independent evidence that rated clarity and involvement with representational paintings is characteristic of high absorption participants. In a previous study (Wild, 1986), high-absorption participants also reported increased clarity and involvement in a different representational painting, relative to low-absorption participants. In that study, however, absorption was not confounded with other variables in the model of aesthetic attitude described above. Thus, the confounded design used in the present experiment does not allow for more precise delineation of aesthetic response parameters as a function of particular components of aesthetic attitude. Nevertheless, the rating scale data do suggest that absorption may be a promising trait variable for research in this area, especially if trait measures of absorption are highly correlated with trait measures of affective lability.

When the rating scale data were re-analyzed on the basis of the three clusters defined by the phenomenological procedures, several findings paralleling the phenomenological data were observed. Specifically, a group of participants from the aesthetic attitude condition (i.e., participants from cluster two) rated themselves as more aroused during the viewing period than did participants in other clusters. This finding parallels the affect-laden experiences of the El Greco reported by this group in the experiential report task. Participants responding to the No aesthetic attitude manipulations used in the experiment (i.e., participants in cluster one) rated their experiences of the painting as more tranquil and as more satisfactory than participants in other clusters. As before, these findings buttress the rather dispassionate, cognitive-interpretive style of experience reported by this group in the experiential report task. In sum, these analyses support the phenomenological data, and taken independently, suggest that (1) aesthetic attitude is associated with qualitatively distinct patterns of response to a single art-work, and (2) important questions remain regarding the relative contribution of absorption and affective involvement in the formation of aesthetic reactions to visual art-works.

The discriminant function analysis integrated the classification derived through the phenomenological procedures with selected style sensitivity and rating-scale data collected in the experiment. This analysis (1) provided evidence of the construct validity of the experiential types, and (2) raised further possibilities regarding the mediating role of prior experience and training in art history/appreciation on subsequent reactions to visual art-works. The discriminant functions calculated in this analysis correctly classified nearly 70% of the participants in the study into their "correct" experiential types, based solely on weighting systems applied to the sensitivity and scale measures of aesthetic response. Further, the mean response parameters exhibited by each cluster on the discriminant functions were consistent with the phenomenological data. For instance, the relatively impressionistic and affectively engaging experiences of the El Greco reported by members of cluster two corresponded to discriminant scores for this group which suggested that they rated their experiences of the painting as complex and affectively arousing. The interpretive experiential style of the first cluster corresponded to discriminant scores for this group which suggested that they rated their experiences of the El Greco as tranquil and satisfactory. Finally, the discriminant analysis suggested that members of cluster two (i.e., participants in the Aesthetic attitude condition) received relatively greater levels of training in art history and appreciation, relative to members of cluster three (i.e., those participants reporting predominantly aversive and simple experiences of the painting). Thus, it may be that the effectiveness of aesthetic attitude in mediating qualitatively distinct aesthetic reactions to works of this kind may itself be mediated by prior training in art history and art appreciation.

In summary, the results of the experiment provide support for the proposition that aesthetic attitude is associated with qualitatively distinct patterns of reactions to a visual art-work, and that these reactions can be distinguished from more mundane responses to the same painting. Although this suggests that aesthetic attitude is a viable construct in psychological aesthetics research, its usefulness depends on:

1. a systematic reconceptualization of aesthetic attitude, according to a dispositional account of attentional, perceptual, and affective psychological processes,
2. phenomenological indices of aesthetic experience which meet minimal criteria of reliability and replicability,
3. a focus on scale measures of aesthetic response which supplement the experiential variables, and
4. a multivariate data-analytic approach.

In summary, the present investigation has strongly suggested that aesthetic attitude is a useful and important construct in aesthetics research. Of course, one may question whether the function-analytic conception of aesthetic attitude is the *optimal* conception, or whether alternative views of aesthetic attitude are warranted. Further research could perhaps delineate the relative influence of trait variables and situation factors in the constitution of aesthetic episodes. Important questions remain regarding the relationship between absorption and other, potentially more informative, personality measures as they relate to aesthetic phenomena. The function-analytic conception of aesthetic attitude certainly should be revised in light of these developments.

B. Limitations and future directions

Several methodological and conceptual considerations limit the generalizability and impact of the research reported above. First, the relatively small sample size used in the present experiment precluded systematic analyses of the finer subgroupings of the taxonomic structure derived through the phenomenological procedures. For instance, reconsider the two experiential subgroups comprising cluster one. Participants in subgroup 1A had little difficulty integrating picture fragments into a coherent interpretive whole, while participants in subgroup 1B could not unify portions of the painting into a cognitively meaningful interpretation. Since the sample size in the experiment was relatively small, no detailed analyses of these subgroups was attempted; speculation regarding these subgroups of the interpretive experiential style remain ambiguous. A second methodological limitation in the present study concerns the cluster-analytic methodology used in the phenomenological procedures. In particular, the present analysis relied on a single measure of participant similarity (Jaccard's coefficient) and a single clustering algorithm (Ward's method). Although there were theoretical considerations which guided the selection of the similarity metric and clustering algorithm, the generality of the final classification is necessarily limited. A more powerful alternative would be to use multiple measures of similarity and multiple clustering algorithms, and determine the extent to which the similarities and classifications concur. However, as Blashfield (1976) points out, the use of multiple clustering algorithms assumes that various algorithms are equally sucessful in generating accurate solutions. Simulation studies are needed to properly address this situation. A third limitation to the present study concerns the phenomenological procedures themselves. Although the reliability of these procedures was demonstrated for a small set of test protocols, further research employing this methodology should ideally rely on multiple judges and larger numbers of test protocols, in order to minimize idiosyncratic interpretations of the experiential reports.

Several conceptual limitations in the present research point to potentially fruitful avenues of future investigations in this area. First, the artistic materials used in the present study were of one kind only-representational painting. The generality of the experiential types described above may be realized by using materials which transcend artistic genres (e.g., nonrepresentational painting) or those which transcend particular artistic forms (e.g., music). In order to further argue for the relevance of aesthetic attitude theory in the study of aesthetic reactions, qualitatively distinct patterns of aesthetic reactions should be demonstrated with a variety of aesthetic materials, and should be clearly related to variations aesthetic attitude adopted by the participants. Second, experimental designs which can disentangle the relative contribution of component variables comprising aesthetic attitude on various aesthetic response parameters should be utilized in future studies of this kind. It may be that particular variables in the model are redundant (e.g., high absorbers may spontaneously encode perceptual arrays wholistically), or that certain variables exhibit differential influences on various aspects of aesthetic reactions (e.g., detail-oriented perceptual representation may differentially influence sensitivity to artistic style, independently of absorption). In any case, the heuristic value of the function-analytic conception of aesthetic attitude is that it suggests intriguing possibilities for future research. Finally, the data collected in the experiment provided no support for the claim that aesthetic attitude facilitates or inhibits sensitivity to artistic style, at least in the domain of representational painting. Conceptually, this raises the issue of whether style sensitivity is appropriately conceived as a component of aesthetic *response*, or whether sensitivity to stylistic variation is a cognitive *skill* which art-viewers bring to bear on artistic materials. This is a complex issue, for if the former alternative is correct, the signal-detection measures used to assess this aesthetic reaction clearly do not measure the same domain of aesthetic reaction as the free reports of art-viewing experience and the self-reported ratings of the painting on evaluative dimensions. This raises a host of issues regarding 'veridical' assessment of aesthetic responses. If the latter alternative is correct, however, variations in sensitivity to sylistic variation may be conceived as a dispositional variable, and may therefore also play a mediational role between artistic materials and aesthetic reactions to those materials.

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VI. APPENDIX I

Information Form and Consent Form

Information Form

Participation in this study may be emotionally involving. Before you decide whether to participate, it is important to us that you answer a few questions about yourself. (All information on this form and any related responses or comments will be kept completely confidential).

1. Have you recently experienced any personal problems for which you have sought psychotherapy or psychological counselling?

   _____ yes   _____ no

2. Have you recently been depressed or so concerned about some personal problems that you have lost weight, had trouble sleeping, etc.?

   _____ yes   _____ no

3. Have you recently experienced any emotional crises, for example, a death in your family, a divorce, etc.?

   _____ yes   _____ no

4. Do you feel comfortable enough with yourself to participate in an experience that may be emotionally involving?

   _____ yes   _____ no

If you answered "yes" to any of questions 1 to 3 or "no" to question 4, we encourage you not to participate in this study.

Consent Form

This study is designed to investigate the effects of different styles of self-reflection on your responses to works of art. During the study, you will be asked to reflect on your thoughts and feelings regarding personal problems or concerns.

Reflecting on personal concerns and describing your reactions to art objects may be emotionally involving. We are taking precautions to minimize the chances that participation in this study will be stressful and to maximize the chances that participation will be personally significant and informative. If you agree to participate, please remember that you may discontinue participation at any time during the experimental session merely by saying you wish to do so. If you discontinue, any of the information you have provided will be destroyed at once. You will also receive regular credit for this experiment.

If you do participate, you may be assured that the information you provide will be kept completely confidential and will not be associated with your name or other identifying information after today.

I have read and understood the preceding description of the study of styles of self-reflection. I have also completed the Information Form. I consent to participate in the experiment under the conditions described above.

SIGNED:________________________

VII. APPENDIX II

Affective and Cognitive Painting Reflection Instructions

Affective Painting Reflection Instructions

1. Introduction

The following set of instructions is designed to help you to relax, and to show you a way of approaching the painting in the first task. To do this, the instructions have been divided into two sections. The first section will instruct you in some physical and mental relaxation techniques, and the second section will provide you with an orientation toward the painting in the first task. Please pay close attention to the tape as I begin the first part of the instructions ....

2. Relaxation/Distancing

All right, find a comfortable position and let yourself relax. Just close your eyes and keep them closed for the moment. Now, I would like you to take in a deep breath. As you hold your breath, notice the tension that accompanies the strain of holding your breath. In particular, notice the tension you feel in your chest and shoulders. (pause) Now, breathe out, and as you exhale, notice how the tension disappears as you begin to breathe normally again. Pay attention to how much more relaxed you feel as you breathe normally and rhythmically. (5 second pause) Now, I would like you to create tension again, this time by tensing all the muscles in your body at once. Tense them now, and feel the strain in your body. Just hold that tension for a moment. (pause) O.K., relax your muscles completely. Let all the tension drain out of your body.(pause- 5 seconds). Sometimes, carrying around personal problems and concerns can create tension in spite of being physically relaxed. The remainder of first part of the instructions are designed to encourage mental relaxation as well. When I guide you through the instructions, I will be as careful and as helpful as possible. I strongly encourage you ~~to~~ try following the instructions. Many people find that by continuing to try, they can reduce the tension that comes from carrying around personal problems and concerns. Remember, no one will ask you about what problems or concerns you reflect on during the instructions. That is private, and to yourself. (pause- 2 seconds)

Please keep your eyes closed throughout the first part of the instructions. I think you will find that this adds to the sense of privacy and of having your feelings to yourself as we do this. (pause- 2 seconds) As you relax, pay attention to how you feel in the middle of your body, in your throat, chest, and stomach particularly. In a moment, I am going to ask you to see what comes to you in the middle there when you ask yourself: "How am I now?" "What keeps me from feeling completely allright about my life right now?". At that time, if something about a personal problem or concern comes in response to those questions, just see what that feels like in the middle of your body. Don't work on it, or figure it out in some way. Just pay attention to what it is like for you to feel that way about your problem or concern. (pause- 2 seconds) All right, see what comes right in the middle there, in your throat, chest, and stomach as you say to yourself: "How am I right now?" "How do I feel about my life right now?" "What's in the way of me feeling completely allright about my life right now?" I will give you a moment to ask yourself those questions, and to see if some feeling comes to you. If something does come, some feelings about a personal problem or concern, press the button.

O.K., I want you to say something else to yourself right now. Just slowly say to yourself: "I feel all fine right now, I feel just great". When you say that to yourself, notice what happens in the middle of your body. If something feels strange or not quite right in response to that statement, see what that is. I'll give you a moment to try that now, and if you can feel a problem or concern inside you when you say to yourself: "I feel all fine right now, I feel great", just press the button. Try that now, to yourself. (pause- 30 seconds)

Now, try to imagine that problem or concern outside you right now. Imagine putting it down beside you on the floor, or imagine it across the room, or even across the hall and in another room. Just say to yourself: "Oh yeah, that's there, but now I'm going to get some distance from it for a while. I may want to get back to it later, but right now, I'm going to see how I feel apart from all that". See your problem or concern in your mind's eye, and imagine it far enough away from you to allow some quiet space inside you right now. I'll give you a moment to try that now, and if you can get some distance from the way your problem feels inside you, press the button.

Sometimes, it's hard to put your feelings about a problem outside you, once you've brought them to mind. Try taking a deep breath, and just breathe away the feelings that go with this problem or concern. In your mind's eye, see those feelings drift slowly outside you. Imagine them drifting slowly across the room with your breath. Continue to breathe slowly and deeply until you can sense some quietness inside you, and some distance from your concern. Try this now, and if you can get some distance from your problem or concern, press the button. (pause- 30 seconds)

Now, pay attention to the middle of your body and see how you feel apart from that concern. Then say to yourself: "What else is there?" What else is keeping me from feeling completely allright about my life right now?" See what feelings come to you. If some other feelings about a problem or concern come to you when you say that statement, don't work on them or try to figure them out. Just pay attention to how the problem or concern feels inside you. Try that now; just ask youself: "What else is there?" "What else is keeping me from feeling completely allright about my life right now?" If something else comes up in response to those questions, press the button.

If nothing seems to come when you ask those questions, just slowly say to yourself: "I feel all fine right now. My life is going just great". Notice if something feels strange or not quite right in your body when you say that statement. Say it to yourself now, and press the button when you have been able to feel another problem or concern inside your body (pause- 30 seconds)

Now, imagine that problem or concern outside yourself for a while, like you did with the other one. Imagine it on the floor, or across the room; just far enough away from you to get that quiet space back inside you again. If you can feel some distance from that problem or concern, and the quiet, relaxed space inside you when you do this, press the button.

All right, just breathe slowly and deeply right now. Every time you exhale, just feel that problem or concern slowly drifting out of your body, and across the room. As the feeling gets farther away, again sense the quiet and relaxation inside you. Try this for yourself now, and if you can get some distance from your problem or concern, press the button. (pause- 30 seconds)

Go once more into that quiet space inside you and say to yourself: "If all those things were solved, or if I could keep them all out there for a while, I'd feel really good right now". See how your body responds to that. If something feels strange, or not quite right when you say that statement, see what it is. Then, put the feelings about that problem or concern outside you as well. Keep doing this until you can again sense the relief, the good feelings, and the quiet, relaxed space that you have made for yourself. I will give you a moment to do this now. Say to yourself: "If all those things were solved, or if I could keep them all out there for a while, I'd feel really good right now". When you can distance yourself from any other problems or concerns which come in response to this statement, and when you can again sense the quiet, relaxed space you have made, press the button.

3. Painting reflection

The next part of the instructions is designed to show you a way of approaching the painting you will in the first task. Pay close attention to the instructions as we continue now. (pause) When you are ready, open your eyes and take in the practise painting in front of you. (pause- 10 seconds) Now, as you view the painting, notice how you feel in your throat, chest, and stomach, like you did before. As you do this, you may notice that there are many things you could say about the painting, perhaps too many to think about all at once. But, you can feel all these things together, and, in the middle of your body, get a sense of what the painting feels like; a kind of direct sense of it which is beyond or apart from words. It will seem sort of fuzzy or unclear at first, but just notice what happens in your body when you begin to reflect on the painting and all that it means to you. I'll give you a moment to try this right now. When you can feel that bodily sense of the whole painting inside you, press the button.

If you can't seem to feel the whole sense of the painting in your body, just take a minute to let all the old and new thoughts about the painting go by. (pause- 5 seconds) Just let your attention travel to your throat, chest, and stomach again. What do you sense in your body there when you gently view the painting? It's probably fuzzy or unclear, but just let your attention stay in your body as you reflect on all of the painting at once. Try this now, and press the button when you can sense how the painting feels inside you. (pause- 45 seconds)

Now, very gently, find some words, an image (like a picture in your mind's eye), or even a gesture that seems to fit what this whole feeling is like; the sheer quality of this feeling. Just a word will do; tight, scary, grumbly. Or, a picture in your mind's eye might fit better; and sometimes a movement or gesture might fit best of all. Just take a moment now to pay attention to the whole feeling, and any words, images, or movements that seem to fit what the whole feeling is like. Choose whatever seems to work for you, whatever seems to fit what the painting feels like. Stay with that word or image, and notice how it touches your feeling, stirs it up, and makes it stand out. Try this now, and if you find a word, image, or movement that seems to fit the whole feeling and make it stand out, press the button.

If no fitting words images, or movements came to you, that's O.K. Just stay with the whole feeling in your body. Pay close attention to it, and see whether anything seems to come right out of the feeling. Just let those words, images, or movements happen. (brief pause) Remember, nothing special has to happen, and there's no hurry. Just keep paying attention to the whole feeling inside you, and press the button when something seems to fit. (pause- 45 seconds)

Stay with your word, image, or movement for now; just let it affect you. Now, as you pay attention to the whole feeling again, gently ask yourself: "What's this feeling all about? "What's right in the center of all this?" Just let whatever comes when you do this. There may be new images, memories, or even different feelings. Just pay attention to those changes. On the other hand, you may go through old thoughts or arguments. Let all that go by. Continue to pay attention to the feeling itself, and whatever seems to come right from the feeling when you ask yourself: "What's this all about? "What's right in the center of all this?" Try that now, and if something comes to you, something that seems to make a difference in the way you feel, press the button.

If nothing seems to change when you do this, that's O.K. Remember that nothing special has to happen. Just pay attention to your feeling and slowly say to yourself: "What is this feeling all about?" "What's in the center of all this?" See whether any new feelings words, or images come when you say this to yourself. Try to be open to these changes and see what they're like. Try this to yourself now, and if something comes to you when you do this, something that makes a difference to you, press the button. (pause- 45 seconds)

If something came to you, something that seems to make a difference in the way you are feeling about the painting, protect that. Sit with it, quietly. There's nothing to do right now but accept and protect whatever makes a difference in the way you feel about yourself or the painting. (pause 30 seconds)

4. Distancing

All right, I want you to fake a few minutes to relax right now. Just let your feelings disappear for the moment, and concentrate on your breathing (pause 20 seconds). Now, pay close attention to the middle of your body, like you did before. I want you to ask yourself these questions: "How do I feel right at this moment"? "What's in the way of me feeling completely allright about my life right now"? Just notice if anything comes up (brief pause). Then, I want you to distance yourself from whatever comes up when you ask those questions of yourself. Keep doing this until you can again sense a quiet, relaxed feeling inside you. I'll give you a moment to do this now; just notice what's in the way of you feeling completely allright at this moment, and distance yourself from that. When you can again sense the quiet, relaxed space inside you, press the button.

> You may find that you are experiencing some feelings related to the practise painting you saw earlier, or even on the fact that you are listening to these instructions. For the moment, just imagine any of those feelings you may have slowly drifting across the room with each breath you take. Notice how you feel quiet and relaxed inside when those feelings are distanced from you. Try to get some distance from those feelings now, and when you can again sense the quiet, relaxed space you have made, press the button.

Some people find that they have a background feeling, one that they carry around with them all the time. For example, your always-present feeling might be always a little sad, or always trying hard, etc. If you find that you are aware of a background feeling, one that you carry around inside you all the time, try to get some distance from that as well. Imagine putting it down on the floor beside you, or even across the hall and in another room. See if you can do that with this, or any other feeling that is preventing you from feeling completely fine right now. Just notice what the feeling is like in your body, and then imagine it apart from you. Do this until you can sense the quiet, relaxed feeling inside you again. I will give you a moment to do this now (pause 3 seconds) Now, I want you to pay attention to the sense of quiet you have inside you right now. Keep it inside you for the time being, and then we will stop.

Cognitive Painting Reflection Instructions

1. Introduction

The following set of instructions is designed to help you to relax, and to show you a way of approaching the painting in the first task. To do this, the instructions have been divided into two sections. The first section will instruct you in some physical and mental relaxation techniques, and the second section will provide you with an orientation toward the painting in the first task. Please pay close attention to the tape as I begin the first part of the instructions....

2. Relaxation/Distancing

All right, find a comfortable position and let yourself relax. Just close your eyes and keep them closed for the moment. Now, I would like you to take in a deep breath. As you hold your breath, notice the tension that accompanies the strain of holding your breath. In particular, notice the tension you feel in your chest and shoulders. (pause) Now, breathe out, and as you exhale, notice how the tension disappears as you begin to breathe normally again. Pay attention to how much more relaxed you feel as you breathe normally and rhythmically. (5 second pause) Now, I would like you to create tension again, this time by tensing all the muscles in your body at once. Tense them now, and feel the strain in your body. Just hold that tension for a moment. (pause) O.K., relax your muscles completely. Let all the tension drain out of your body. (pause- 5 seconds). Sometimes, carrying around personal problems and concerns can create tension in spite of being physically relaxed. The remainder of the first part of the instructions is designed to encourage mental relaxation as well. When I guide you through the instructions, I will be as careful and as helpful as possible. I strongly encourage you to try following the instructions. Many people find that by continuing to try, they can reduce the tension that comes from carrying around personal problems and concerns. Remember, no one will ask you about what problems or concerns you reflect on during the instructions. That is private, and to yourself. (pause- 2 seconds)

Please keep your eyes closed throughout the first part of the instructions. I think you will find that this adds to the sense of privacy and of having your thoughts to yourself as we do this. (pause- 2 seconds) As you relax, just notice what thoughts come to you. In a moment, I am going to ask you to see what thoughts come to mind when you ask yourself: "How am I now?" "How do I think my life is going right now?". At that time, if some thought about a personal problem or concern comes in response to those questions, just see what that thought is. Don't work on it or figure it out in some way. Just pay attention to what it is like for you to think about your problem or concern. (pause-2 seconds) All right, see what thoughts come to your mind as you say to yourself: "How am I right now?" "How do I think my life is going right now?". I will give you a moment to ask yourself those questions now, and to see if some thoughts come to you. If something does come, some thought about a personal problem or concern, press the button.

O.K., I want you say something else to yourself right now. Just slowly say to yourself: "I have absolutely no problems in my life right now". When you say that to yourself, notice what thoughts you have. If some thought or idea contradicts this statement, see what that is. I'll give you a moment to try that now, and if some thoughts about a personal problem or concern come to mind when you say "I have absolutely no problems in my life right now", just press the button. Try that now, to yourself. (pause- 30 seconds)

Now, try to think about what it would be like not to have that problem. Think about what it would be like if that problem were resolved. Just say to yourself: "Oh yeah, that's there, but I'm going to think about what it would be like to be without that problem for a little while". "I may want to get back to it later, but right now I'm going to think about what it would be like without that". I'll give you a moment to try that now, and if you can think about what it would be like without that problem or concern, press the button.

Sometimes, it's difficult to think about what it would be like not to have that problem or concern, once you've brought it to mind. Try taking a deep breath, and just try to think about what it would be like if you didn't have that problem for a while. In your mind, just think about what it would be like to be without that concern. Continue to breathe slowly and deeply until you have a sense of quiet inside you. Try this now, and if you can think about being completely free of your problem or concern, press the button. (30 second pause)

Now, pay attention to your thoughts and see what other ideas you have. Then say to yourself: "What else is there?" "What other problems or concerns do I have in my life right now?" See what thoughts come to mind. If some other thoughts about a problem or concern come to you when you say that statement, don't work on them or figure them out. Just pay attention to what it is like for you to think about that problem or concern. Try that now, just ask yourself: "What else is there?" "What other problems or concerns do I have in my life right now?". If some new thoughts come up in response to those questions, press the button.

If no thoughts seem to come when you ask that question, just slowly say to yourself: "I have absolutely no problems in my life right now". Notice if some thought contradicts that idea when you say that statement. Say it to yourself now, and press the button when you have been able to think about ideas related to another problem or concern. (pause- 30 seconds)

Now, try to think about what it would be like not to have this problem for a while, like you did with the other one. Take some time to try this now. If you can succeed in thinking about what it would be like not to have this problem or concern, press the button.

All right, just breathe slowly and deeply right now. Every time you exhale, just think about what it would be like if you didn't have that problem or concern in your life. As the problem seems to disappear, again sense the quiet and relaxation inside you. Try this for yourself now, and if you can think about what it would be like to be free of this problem, press the button. (pause- 30 seconds)

Go once more to your thoughts and say to yourself: "If all those things were solved, or if I could think as though I did not have them, I'd have no other problems or concerns to think about". See what you think as you do that. If some thought about another problem or concern comes to mind when you say that statement, see what that is. Then, think about that problem or concern, and what it would be like to not have it as well. Keep doing this until no new thoughts about personal problems or concerns come to mind. I will give you a moment to do this now. Say to yourself: "If all those things were solved, or if I could think as though I was free of them for a while, I'd have no other problems or concerns to think about". When you can think about being free from any other problems or concerns which come in response to that statement, and when no other problems or concerns come to mind, press the button.

3. Painting Reflection

The next part of the instructions is designed to show you a way of approaching the painting you will see in the first task. Pay close attention to the instructions as we continue now. (pause) When you are ready, open your eyes and take in the practise painting in front of you. (pause- 10 seconds) Now, as you view the painting, think about the importance of each part of the painting. (pause 2 seconds) As you do this, you may notice that there are many things you could say about each part of the painting, perhaps too many to think about all at once. But, there is a single important idea associated with each part of the painting. It may not make sense at first, but just notice what comes to mind when you begin to think about each part of the painting, and the most important idea associated with each part. I'll give you a moment to try this right now. When you can think of the idea that is most important in relation to each part of the painting, press the button.

If you can't seem to think of the most important idea associated with each part of the painting, just take a minute to let all the new and old thoughts about the painting go by. (pause- 5 seconds) Just let your attention focus on the thoughts in your mind again. What comes to mind when you carefully think about each part of the painting? Its probably fuzzy or unclear, but as each idea comes to mind, consider whether it makes sense to think of it as the most important idea. Try this now, and press the button when you can think of the most important idea related to each part of the painting. (pause- 45 seconds)

Now, very gently, find some idea that seems to explain what each part of the painting is all about. Just take a moment now to pay attention to any ideas that seem to explain what a part of the painting is all about. Choose whatever ideas make sense, whatever ideas seem to explain what a part of the painting is all about. Think about each explanation, and notice how it makes sense, how explains part of the painting to you. Try this now, and if you find explanations that seem to make sense of the painting, press the button.

If no fitting explanations or came to you, that's O.K. Just think about each of your ideas. Pay close attention to them, and see if any explanations or reasons seem to explain part of the painting. Just notice any explanations that occur to you. (brief pause) Remember, nothing special has to happen, and there's no hurry. Just keep paying attention to your ideas, and press the button when you've made sense out of each part of the painting. (pause- 45 seconds)

Stay with your explanations now; just think about each one again. Now, as you pay attention each idea again, gently ask yourself: "What's the most important implication of this idea? "What follows directly from this idea?". Just let whatever comes when you do this. There may be new explanations or even different ideas. Just pay attention to those changes. Continue to pay attention to each thought, and whatever seems to follow when you ask yourself: "What's the most important implication of this idea?" "What follows directly from this idea?": Try that now, and if something comes to you, something that seems to make a difference in the way you are thinking, press the button.

If nothing seems to change when you do this, that's O.K. Remember that nothing special has to happen. Just pay attention to each idea and slowly say to yourself: "What does this idea imply?" "What follows directly from this idea?" See whether any new explanations or ideas come to mind when you say this. Try to be open to these changes and see what they're like. Try this to yourself now, and if something comes to you when you do this, something that makes a difference to you, press the button. (pause- 45 seconds)

If something came to you, some idea that seems to make a difference in the way you are thinking about the painting, protect that. Sit with it, quietly. There's nothing to do right now but accept and protect whatever makes a difference in how you think about yourself or the painting. (pause- 30 seconds)

4. Distancing

All right, that completes the second part of the instructions. I want you to take a few minutes to relax right now. Just let your thoughts disappear for the momennt, and concentrate on your breathing. Feel yourself becoming more and more relaxed as you breathe in and out (pause-20 seconds). Now, Pay close attention to your thoughts and see what ideas you have, like you did before. I want you to ask yourself these questions: "How am I now"? "What problems or conerns do I have right now"? Just notice if anything comes to mind (brief pause). Then, I want you to think about what it would be like not to have that problem or concern. See how your thoughts would be different if you didn't your problem or concern. I'll give you a moment to do this now; just notice what thoughts about a personal problem or concern come to mind, and then think about what it would be like not to have that problem for a while. If you can do this, press the button.

You may find that you are experiencing some ideas related to the practise painting you saw earlier, or even on the fact that you are listening to these instructions. For the moment, think about what it would be like not to have these ideas, like you did earlier. Try this for yourself now, and when you can again think about what it would be like not to have these ideas, press the button.

Some people find that they have some background thoughts, ones that they think about all the time. For example, your always-present thoughts might be always thinking about your future, or always thinking about getting ahead, etc. If you find that you are aware of a background thought, one that you think about all the time, try to think about what it would be like not to have that thought as well. See if you can do that with this, or any other thought about a personal problem or concern that comes up. Just notice what it would be like not to have the thought. Do this until you can find no more thoughts about problems or concerns in your mind. Now, I want you to just pay attention to the ideas in your mind right now. Keep those thoughts for the moment, and we will stop.

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VIII. APPENDIX III

Questionnaire

Questionnaire

Please answer the following questions by circling the appropriate number on each scale. Make your ratings by choosing the number which best reflects your own personal experience. This information is confidential; so, feel free to answer as accurately as possible. Thanks.

While viewing the painting in the last 3 minutes, I was:

1. **tense** 1 2 3 4 5 6 7 8 9 **tranquil**
2. **stimulated** 1 2 3 4 5 6 7 8 9 **fatigued**
3. **depressed** 1 2 3 4 5 6 7 8 9 **uplifted**
4. **not at all aroused** 1 2 3 4 5 6 7 8 9 **extremely aroused**

While viewing the painting, my experience was:

5. **negative** 1 2 3 4 5 6 7 8 9 **positive**
6. **satisfactory** 1 2 3 4 5 6 7 8 9 **unsatisfactory**

Right now, I find the painting to be:

7. **warm** 1 2 3 4 5 6 7 8 9 **cold**
8. **simple** 1 2 3 4 5 6 7 8 9 **complex**
9. **subtle** 1 2 3 4 5 6 7 8 9 **bold**
10. **ugly** 1 2 3 4 5 6 7 8 9 **beautiful**
11. **clear** 1 2 3 4 5 6 7 8 9 **unclear**
12. **weak** 1 2 3 4 5 6 7 8 9 **powerful**

Questions 13-24 refer to your reactions to the painting during the three minute viewing period. While viewing the painting:

I found myself worrying about how well I was doing:

13. **not at all** 1 2 3 4 5 6 7 8 9 **very much**

I concentrated on the details of the portrait:

14. **not at all** 1 2 3 4 5 6 7 8 9 **very much**

My attention seemed to dwell on how I perceived the portrait:

15. **not at all** 1 2 3 4 5 6 7 8 9 **very much**

I found myself thinking about experiences from my past:

16. **not at all** 1 2 3 4 5 6 7 8 9 **very much**

I took in the entire painting at once, letting all the parts come together as a whole:

17. **not at all** 1 2 3 4 5 6 7 8 9 **very much**

My attention seemed to dwell on the feelings I had as I viewed the portrait:

18. **not at all** 1 2 3 4 5 6 7 8 9 **very much**

I felt the 'distance' between myself and the painting closing as I continued to view it:

19. **not at all** 1 2 3 4 5 6 7 8 9 **very much**

I felt more aware of myself than usual:

20. **not at all** 1 2 3 4 5 6 7 8 9 **very much**

My attention seemed to dwell on thoughts and fantasies about the portrait:

21. **not at all** 1 2 3 4 5 6 7 8 9 **very much**

I approached this painting in a rational, orderly way:

22. **not at all** 1 2 3 4 5 6 7 8 9 **very much**

I imagined the events leading up to the scene and/or the events that followed:

23. **not at all** 1 2 3 4 5 6 7 8 9 **very much**

I approached the painting in an emotional way:

24. **not at all** 1 2 3 4 5 6 7 8 9 **very often**

Questions 25 and 26 concern your interest in the painting:

This painting interested me:

25. **not at all** 1 2 3 4 5 6 7 8 9 **very much**

I would like to study this painting at greater length:

26. **not at all** 1 2 3 4 5 6 7 8 9 **very much**

Questions 27-30 are general background questions.

Generally, I enjoy viewing paintings:

27. **not at all** 1 2 3 4 5 6 7 8 9 **very much**

I have received training in one of the art forms, e.g., painting, music, sculpture, theatre, dance:

28. **not at all** 1 2 3 4 5 6 7 8 9 **very much**

My education has included courses in art history and art appreciation:

29. **not at all** 1 2 3 4 5 6 7 8 9 **very much**

I consider myself to be an artistic person:

30. **not at all** 1 2 3 4 5 6 7 8 9 **very much**

IX. APPENDIX IV

Script and Debriefing

Experimental Script

Hello, my name is Cam, and I'm your experimenter for today. Before we begin, I'd like you to fill out a couple of forms at this table. (Escort P to table, administer information form, check for distress. If distress present, go to debriefing, and grant experimental credit. If no distress, continue).
O.K., now I have one other form for you. Read over this consent form, and if you wish, sign at the bottom. The consent form will tell you a little about what we plan to do today, and gives you the option of participating or not. (Give consent form to P, check for signature; if consent not granted, go to debriefing and administer experimental credit).

All right, come with me and have a seat on this chair.... Let me explain what you will be doing today. As you read on the consent form, this experiment is concerned with how people react to art, and in particular in this experiment, paintings. So, in the experiment today, you will perform various tasks while you view several paintings. This experiment will be divided into four parts. The first part is a general introduction to the experiment. This will be followed by three tasks. Do you have any questions? O.K., let's start with the introduction to the experiment.

Introduction

All right, this is a general introduction to the first task of the experiment. When you get to the first task, we want you to view a painting for two minutes and thendescribe out loud the experiences you had while you viewed the painting. Since most people are a little unsure of what to expect when I tell them this, this introduction will show you both how to view the paintings and how to describe your experiences of them. Remember, this is all an introduction to the first task of the experiment coming up later. O.K., to make this a little more concrete for you, let's have a little practise session. Here's how the practise session will work. In a minute, I'm going to show you a practise painting for about 30 seconds. During that 30 second viewing period, I want you to just notice what experiences you have- whatever thoughts, feelings, memories, daydreams, or any other reactions you have while you view the painting. After the painting goes off the screen, I'll come back and sit down, and I'd like you to just say out loud whatever happened to you during the viewing period. I want to emphasize to you that everything you say to me is confidential, so try not to feel shy about reporting your experiences out loud. Just notice your experiences during the viewing period, and then report them out loud after the painting goes off the screen. O.K.? Do you have any questions before we start? (answer questions, project practise slide for 30 seconds, prompt for verbal reactions of P, recapitulate P's reactions). O.K., I want you to know that that is exactly what we want you to do in the first task coming up later- just report out loud whatever experiences you have while you viewed the painting. As you can see, this is an extremely open-ended task. Remember, people react to art in many different ways, and we are just interested in your experiences while you view a painting. So, there are no right or wrong ways for you to do this. The important thing is for you to describe, in as much detail as you can, all the experiences you had while you viewed the painting. These experiences can include just about anything; comments on the style of the painting, memories or associations you may have, feelings you have as you view the painting, or even reactions to the task itself. All of these things are of interest to us in the first task, so try not to censor what you say. Remember, everything you say is strictly confidential. Do you have any questions about how to report out loud your experiences of a painting? (Answer questions, clarify P's concerns) There is one twist to all this however: When we actually get to the first task, we are going to tape record what you say after you view the painting. So, could I ask you to put on that microphone over there? (Point to microphone) We aren't recording anything now. I'm asking you to put on the mic now because I want you to get used to the idea that you will be recorded later, so it won't be an intrusion later.

O.K., that shows you how we want you to report out loud your experiences of a painting in the first task. Before we get to the first task, however, there is another part to this introduction. This involves a taped set of instructions that you will hear over that loudspeaker (point to speaker). These taped instructions will do two things. First, the tape will instruct you in some physical and mental relaxation techniques. Second, the tape will show you a way of approaching the painting you will see in the first task of the experiment. Let me explain a little more about this. We think that its important for people in our experiment to approach the paintings in a relaxed state of mind. That's why the first part of the tape deals with the physical and mental relaxation instructions. Then, the second part of the tape will show you some ways to approach the viewing period of the first task, by paying attention to certain parts of the painting etc. Keep in mind that this tape is still just a part of the introduction to the first task to come later. After the tape is over, I'll come back to the room and we can start with the first task. Now, let me tell you how the tape will work. In a minute, I'll leave the room and turn on the tape from the other room. Basically, all you have to do is listen to the guy on the tape, and try to do what he says. For instance, in the first part of the tape you'll be asked to try some physical and mental relaxation techniques, and in the second part of the tape, you'll be asked to look at certain parts of the practise painting, etc. Try to follow all these instructions as best you can. However, there is one twist to this tape. We have set up the instructions so that you can go through them at your own pace. The way you do this is by using that button there (point to button). That button is connected to a computer which controls the tape machine. Now, during the tape, you'll be asked to try some physical relaxation or look at certain parts of the practise painting again. After an instruction has been given, the tape will stop, giving you a chance to try out that particular instruction. If, during the time the tape is stopped, you feel that you have done what the instruction has asked, just press the button, and the tape will fast-forward to a different instruction. If you feel like you haven't done what the instructions asked during the pause, don't press the button and the tape will automaticaly go to the next instruction. The idea behind this is, just as people have different reactions to paintings, people have different reactions to our tape. So, we have set it up so that you can go through them at a pace that is best for you. Remember, there are no right or wrong ways for you to go through this tape, and we definitely are not counting the number of button presses you make, or anything like that. Just try to follow the instructions as best you can, and press the button when you feel like you've done what the guy on the tape asks. Do you have any questions about the way the tape will work? (Answer P's questions, diverge for next instructions)

FOR AESTHETIC ATTITUDE CONDITION ONLY: All right, remember that this is all basically an introduction to the first task of the experiment. Do you have any last questions before I go to start the tape? (Answer P's questions) O.K., the tape should last about 20 minutes. After it is over, I will come back, take off the practise painting from the screen, and show you a different painting for a two-minute viewing period. O.K.?

FOR NO AESTHETIC ATTITUDE CONDITION ONLY: All right, remember that this is all basically an introduction to the first task of the experiment. Part of the reason we are harping so much on the first task in this study is that the way you approach the first task can help you out in the second task of this experiment. Let me explain a little bit. After the tape-recorded instructions and the first task, you will go to the second task. Here you will be seeing 8 more paintings for 8 seconds each. Some of the paintings will be by the same artist who you saw in the first task. In task 2, you'll have to decide if each of the 8 paintings was painted by the same artist as in the first task or not. For each correct response you give, you'll get a lottery ticket that we are going to throw in a draw for a print at the end of the experiment. So, you can see that the way you view the painting in the first task can help you identify that artist again in the second task, and thus can help you win more lottery tickets. That's why we are going through this introduction in so much detail. But that really is a preview of what will happen after the tape and the first task. Do you have any questions before I start the tape? O.K., the tape should last about 20 minutes. After the tape is finished, I'll come back, take off the practise slide, and we'll begin with the first task in the experiment. O.K.? (Leave, begin taped instructions, replace tapes, start recording from P-328, enter room, replace practise painting).

Task 1: O.K., is everything all right? Let's start with the first task. In this task, I'm going to show you a different painting for two minutues. During the two minute viewing period, just notice what reactions you have; thoughts, feelings, memories, impressions, daydreams, or any other reactions you have. When the painting goes off the screen, just start saying out loud whatever happened to you when you saw the painting- just like you did in the practise session. Remember, everything you say here is conifdential. Do you have any questions before we begin? Remember, after the painting goes off the screen, report out loud, in as much detail as you can, all the experiences you had while you saw the painting. I will be behind this screen while you make your report. O.K.? (Leave, project test painting for two minutes, prompt P for any additional information at the conclusion of P's report). O.K., I will be back in 2 seconds. (Leave, turn off microphone and tape recorder from P-326).

Task 2: All right, that completes the first task. You can remove the microphone now. Now we will go on to the second task in the experiment.
FOR AESTHETIC ATTITUDE CONDITION: Let me explain what will happen in the second task. I'm going to show you 8 paintings for 8 seconds each. For each painting you see, I want you to decide whether the same artist painted that particular painting or not- the artist whose work you saw in the last two minute viewing period. If you think that a painting you see was painted by the same artist who painted the portrait of the family you saw earlier, say out loud "Yes". If you think that some other artist painted that particular painting, say out loud "No". So, you'll have to make 8 judgements in this task, one for each painting you see. About half of the paintings will be by the same artist as you saw in the first task, and about half of the paintings will be by different artists. Since you will only have eight seconds to see each painting, you will have to make your yes or no decisions rather quickly. Also, remember to say yes or no quite loudly so that I can hear you on the other side of this parition. Do you have any questions before we start? (Answer P's questions, execute style sensitivity task).

FOR NO AESTHETIC ATTITUDE CONDITION: If you remember, in the second task, you are going to see 8 paintings. I will show them to you for about 8 seconds each. For each painting you see, I want you to decide whether the same artist painted that particular painting or not- the artist whose work you saw in the last two minute viewing period. If you think the painting you see was painted by the same artist who painted the portrait of the family you saw earlier, say out loud "Yes". If you think that some other artist painted that particular painting, say out loud "No". Remember, for each correct identification of the original artist in this task, you will receive a lottery ticket that we will throw in the draw for the print, to be won at the end of the study. So, you'll have to make 8 judgements in this task, one for each painting you see. About half of the paintings will be by the same artist as you saw in the first task, and about half of the paintings will be by different artists. Since you will only have eight seconds to see each painting, you will have to make your yes or no decisions rather quickly. Also, remember to say yes or no quite loudly so that I can hear you on the other side of this parition. Do you have any questions before we start? (Answer P's questions, execute style sensitivity task).

Task 3: O.K., now we are in to the final task of the experiment. In this last part, I'm going to show you again the portrait of the family that you saw earlier in the study. Then, I'll give you a questionnaire that I want you to fill out as you view the painting one final time. O.K.? (Obtain questionnaire, give to P) Please read the instructions at the top of the questionnaire. You can start when the painting comes on the screen again. This questionnaire has two pages, and you can give me a shout when you are finished. Do you have any questions before we start? (Project El Greco to P)

All right, that completes the experiment. Let me tell you a bit about what we are doing in this study, and then I'll give you experimental credit.

Debriefing

In this experiment, we are investigating how aesthetic attitude influences reactions to works of art. To do this, we used two groups in our experiment, the "Aesthetic attitude" group, and the "No aesthetic attitude" group.

In order to manipulate aesthetic attitude, we used four procedures in this experiment. First, we selected people for this study who differ in the extent to which they become totally absorbed in nature, works of art, dreams, etc. We selected people for this experiment who report that they generally do become totally absorbed in this way, and we selected people who report that they generally do not become totally absorbed in this way. So, the first independent variable we used today was *absorption*, i.e., normal variations in the ability to totally concentrate attention on one thing. The second procedure we used in this experiment was perceptual set. During the taped instructions, we advised people in the Aestheic attitude condition to view the paintings in a global, wholistic manner. In contrast, we advised people in the No aesthetic attitude condition to divide the paintings into parts, and to view each part seperately. The third procedure we used was to vary the extent to which people became emotionally involved with the works of art. In the aesthetic attitude condition, we instructed participants to attend to how the paintings made them feel, and to symbolize the quality of those feelings. In contrast, in the No aesthetic attitude condition, we advised people to attend to explanations and thoughts about the paintings (rather than emotional reactions). The final procedure we used was level of motivation for the experiment. Here, we told people in the No aesthetic attitude condition that they would receive a lottery ticket for each correct identification of the target artist in the second task. These lottery tickets will be used in a draw for a print at the conclusion of the experiment. (*AESTHETIC ATTITUDE CONDITION ONLY*: We did not tell you of the lottery tickets or the print prize until now because we wanted to give participants in the No aesthetic attitude condition a clear incentive for doing the task, whereas we wanted to avoid comment on the incentives in the Aesthetic attitude condition. However, we also want you to have a chance to win the prize. Since, out of the four additional examples of the target artist, you identified --, you will receive -- tickets that we will throw into the draw). By either telling participants of the incentives for the second task, or witholding that information until now, we hoped to vary the level of motivation for the experiment. So, those are our four procedures that we used in the experiment. Do you have any questions so far?

We suspect that people in the Aesthetic attitude condition will have different types of art-viewing experiences than people in the No aesthetic attitude condition. That is why we tape-recorded your reactions to the painting. We will take your tape-recorded reports, and determine if there are indeed differences in responses to the painting, based on aesthetic attitude. For instance, it may be that participants in the Aesthetic attitude condition report emotional, unified, and satisfying experiences of the painting, when compared to people in the No aesthetic attitude condition. We also used some other tasks to determine your reactions to works of art, namely the eight judgements you made on the second task, and your responses on the rating scales. It may be that aesthetic attitude also affects how you respond on these tasks.

Do you have any questions or comments? How do you feel about the experiment? Is there anything else you would like to discuss? I'd like to remind you that all information that we collected as a result of your participation in the experiment will be kept completely confidential. Thank you for coming today.

X. APPENDIX V

Transcribed Protocols

01-Umm...I think...the painting ...was about, family, I think. Uh...there seemed to be (3 sec pause) a kind of conflict in the picture...uh, mostly from the background, and the sort of stormy... doesn't always go perfectly, and yet... it shows the...the sharing, and the group... comfort in, in numbers. And, the mother is (4 second pause) mmm she's not too happy, I don't think... not sad, but not... just wondering what it's all for. And the father's holding out the bowl that he's (3 second pause) sort of symbolic ... food and subsistence for the family and then now has to ... split it up even more with the, with the new baby. (3 second pause) And... the daughter (clears throat) the daughter in the background, she's now secondary to the ... new child ... but, (2 second pause) you know there's there's enough food for everybody. (5 second pause) ANYTHING ELSE? (2 second pause) No, I uh... don't think so, ya.

-02-Clouds ... stormy day ... ummm... family, very poor family. Umm... A black horse ... a wild black horse. Uh, very poor family. Not much food to eat. (2 second pause) Uh... little sister. Uh... sheep ... stormy day ... and, homeless ... and that's it. THAT'S ABOUT ALL THEN? Yeah.

-03-Umm, when I first saw it, it reminded me of the, of the one, the practise one. And uh, and then I didn't know what else to think, and then I thought about, um, I looked at the back, and saw the storm, and then I looked at their faces and they all looked kind of, kind of,kind of sad. And then, and then, uh, the colors, (3 second pause) I guess it was, I really like pastel colors, and so when I looked at those colors, it didn't really, um, I guess turn me on or whatever. And uh, and then, umm, I couldn't think of anytning else, and my mind started wandering, I started to think about (garbled) my doctor's appointment (laughs) and I started to think about that (laughs) and uh, I think that was about it. THAT'S ABOUT ALL? Yeah.

-04-Kay, the um, kind of unsettled, the clouds in the background, they give an unsettling feeling, and the two women ... the one holding the child ... seems to be like the man's husband, and the other one, just off on the sidelines, and she looks kind of (2 second pause) depressed almost, where the other one, uh, looks, ah, (3 second pause) oh, kind of daydreamy. And, the man, (2 second pause), he's uh, oh, (4 second pause) he's more detatched from it, than the women in the picture are ... and the one with the child (5 second pause) ANYTHING ELSE? I don't think so.

-05-Ummm... Something, it seemed like something violent ... had just happened ... umm ... well, either violent, or, but good. Um, the people look sad. Umm, (3 second pause) looked like they were (3 second pause) uh, just accepting what had happened, and just going on. (7 second pause) It was really ... larger than life, something had happened. (7 second pause) ANYTHING ELSE? No.

-06-When I first looked at the picture everything seemed too pale and lifeless, it didn't seem real, and then the dark colors hit me, oh, uh, fearful and frightening, that the clouds in the background. And then the background lady seemed to be cushioning or supporting the mother, and the male ... supported as well. The mother seems to be ... um ... sick, mentally, not ... as a natural mother would, she's holding out the fruit ... um ... dejectedly, there's no feeling there at all. She's withdrawn or totally frightened. (8 second pause) ANYTHING ELSE? Uh, I don't think so.

-07-Umm, you mean my thoughts and feelings about the painting? YES Ok, umm... well, first I thought, you know, ... this is kind of boring (laughs) Then I thought, well, the painting was kind of depressing and that, ... well, in most of these paintings they seem sort of, like no one is happy ... they're all very ... mournful, and sorrowful. Umm, the background seemed interesting, it seemed sort of other-worldish, I thought it was clouds or sky or something, and uh, there seemed to be a mother and her child, and, I don't know, some sort of, uh, maid or something. And the guy that was ... giving the fruit to the mother to give to the child, seemed to be, um, waiting on them, too. Umm, it didn't look like anything significant was happening in the painting, it just seemed like, um, (aside) I don't know, an everyday scene for the mother and the child, like, it just seemed to me that, that was their natural expressions, like ... um, they just always seemed so ... (I don't know) somber, or sober, and uh (3 second pause) that's about it.

-08-The clouds seemed to portray some sort of darkness or evil that was gonna descend upon the man and the woman. The woman standing behind appeared as if ... she was overseeing it all, and (5 second pause, reflective) as if there was some sort of breakup about to happen. (4 second pause) I felt anger toward the picture, because I feel anger towards (3 second pause, reflective) a sister -in-law who is breaking up with a brother, in which there's a child involved as well. And there's just such anger for it. (8 second pause) ANYTHING ELSE? No.

-09-Umm... the first impression is ... the gathering's very calm, but ... it changes once ... it becomes ... the clouds in the back seems to contradict it. The clouds are ... wild, and almost storm, storm-like, almost violent to what the scene actually is. The dominant figures, the girl in the center ... she is ... she's looking out ... toward, almost toward you, but the two other figures are looking down at the child, she's almost isolated from what's going on around her. Tends to feel ... cut off ... and um she's providing the child, giving the child fruit, but its almost an automatic motion, that, that just comes naturally, she's not thinking about it. The people around her are concentrating on the child, but ... she's isolated, its ... the clouds almost portray what she might be feeling inside, umm ... sense of loneliness or isolation. Slight confusion when I'm looking at it, ummm ... a bit of tightness in the group. (5 second pause) ANYTHING ELSE? Uh, no.

-10-Ok, uh ... it makes me feel peaceful, uh ... feels relaxing. (2 second pause) Feel that everything will take care of itself. Feel, uh ... safe, and ... sense of caring. (6 second pause) ANYTHING ELSE? No.

-11-Looks like ... despair and hunger within the fam, within a family, and hope maybe represented by the child, or the food that was being offered. (I) didn't enjoy looking at it, it wasn't attractive to me, it wasn't something I wanted to look at for a long period of time. (3 second pause) ANYTHING ELSE? I don't think so.

-12-Of religion, of a person that's important. Um ... (2 second pause) Worried. (5 second pause) (garbled) Not to know what to expect. Scary. (6 second pause) Religion. Not being worthy. (7 second pause) Timid. (5 second pause) ANYTHING ELSE? Storm, that's about it. NOTHING ELSE? No.

-13-I ... got an impression of calmness, against destruction. It reminded me of a madonna and child. Um ... I could see caring, tenderness. (4 second pause) That's about it. SO THAT'S ABOUT ALL? Yeah.

-14-Ok, um ... (3 second pause) Let's see, just ... a feeling of peace again. They're almost ... uh, like a religious painting. You get that feeling of ... content. The people in the picture, its a peaceful looking picture. (6 second pause) That's it. ANYTHING ELSE? Let's see. (garbled) The thing that stands out is the peace, peaceful (I don't know) ... not look, um ... (6 second pause) That's all I can ... NOTHING ELSE? No.

-15-Uh, nothing much came to mind, uh, except ... just a few thoughts. The man seemed to be very giving. The child seemed to be saying 'thankyou' in a way. The woman holding the child didn't seem to care too much and seemed a bit distant. And the other woman behind her seemed to kind of say "poor child" and sort of felt sorry for the child. That's all. THAT'S ABOUT IT? Yeah.

-16-O.K., I noticed the clouds in the background, that sort of reminded me of the mountains, the blue, and the white, and I noticed their clothing. The lady in the centre, it looked like, her clothes reminded me of a satin, a blue satin. It looked like a family, together, and um ... It looked like no one was really paying attention to the child. The lady was feeding him, but she wasn't looking at him. And, the man was holding a bowl, it looked like nuts and fruit, or something. Um ... I thought perhaps the two ladies were sisters. The one, the lady to the right side of the one in the centre, she looked really sad. Um ... I thought that the setting was kind of strange, it was like they were kind of out in the middle of nowhere, there was really nothing else behind them except for (just) clouds and sky. And, that's about it. THAT'S ABOUT ALL? Yeah.

-17-Um ... I couldn't really place a single word to the picture, as what the tape told me to do, it doesn't really portray one feeling I would say. Um ... (clears throat) there's much turbulence as you could see in the clouds in the background, for example. Um ... a mixture of like rich and gloomy colors too. Uh ... (5 second pause) ANYTHING ELSE? Not that I can think of, no.

-18-Um, they were going through some hardships. It seemed to me there was ... they were ... looked a bit discouraged. They, the child looked hungry. There seemed to be um, clouds in the back, it seemed to be stormy, and (5 second pause) there seemed to be an overall air of sadness. (4 second pause) ANYTHING ELSE? Not that I can ... SO THAT'S ABOUT IT? Yeah.

-19-Well, my first impression of looking at the picture is that uh, there's the initial sense of serenity, or uh, reflectiveness, and the central figure, or, most likely the madonna, is someone who is reflective, where she seems to be daydreaming, or looking off into the day, in a daze, while the child, who I could most likely assume that that is the christ-child, is sort of sitting on her lap being playful. The whole central, in the foreground, the two images, or the two figures, are highlighted; it is bright, um, in terms of where the lighting is hitting the figures, and everything else is muted. Um ... it seems calm at first, but its, but after looking at it, it tends to be a little bit, it, full of turmoil in the background. Um, the woman ... standing, or sitting behind the maddonna, is clutching her shoulder, and looking down at the child as if ... this person was concerned for the welfare of the child. And at the same time is grasping ... the mother, on the shoulder, and that's a very, it seems like an odd gesture, it, it, doesn't look calm at all. At first it does, but then when you look at the positioning of the hand, there seems to be some sort of an awkward grip. Um, the male in the figure ... is somewhat attentive towards the child, and extending that bowl of fruit towards the little baby. Um, he seems to be relatively calm, relatively neutral, or uh, maybe some, its somewhat touching, the look that he's giving the child. And this seems to be all calm, but when you look at the background ... there's um ... there's this darkness, uh, a diagonal movement of the cloud across the painting in the background. Its very strong, its striking. So that, ... all is not what it appears on a super- its a superficial level. It seems calm, but when you look in the back you seem, you see some sort of ahmm ... some sort of stirring, and uh, in my mind it means sort of confusion, pathos, some sort of doom, something perhaps foretelling the future of what might be ahead. I think I can relate that to my own personal experiences, or that I can seem very calm, to be a very calm person, but inside my own mind there's that stirring of emotion, and its never, it doesn't stop, it seems to be constantly shifting around. A state of unrest. (3 second pause) ANYTHING ELSE? Um... there's, its an interesting composition, because its ... its a juxtaposition of contrasting elements, you know, the central figure being highlighted in a satiny, silky, very sumptuous fabric versus other figures clad with, uh, more muted tones, more earthy, its more subdued, and also just the mood, the expressions on the face where there's the serenity of the mother's face, or almost a ... naive look, and then, versus a caring look or even almost some sort of worry on the other woman's face. And again there's that clutching, the motion of her hands. And then, you're looking at ... its not happy but its supposedly tranquil, but then you see this, you see the clouds in the back. Umm, that's pretty much what I can observe, and how I feel is um, just my own emotions being related into som- that uh, contrasting emotion, like perhaps there's a dissonance between my own appearance versus my own ... my own actions or my own thoughts. SO THAT'S ABOUT IT? Mmhmm.

-20-Well, it reminded me of something religious again. Uh, it was kind of sad, they all looked kinda ... I don't know (3 second pause) like they were all kinda sad. Their faces were looking down and they weren't smiling or anything. The background was kind of gray. Kind of a depressing painting. But it reminded me of Social 30, when we took Renaissance paintings, and there was a whole bunch similar to that. ANYTHING ELSE? No, that's about it.

-21-O.K., what I first started thinking about was uh, my family, and whether or not I was going to get married in the future, or, that I wanted to have kids, and then I started thinking about that I did want to have kids, and, ... but not for a while. And then I was thinking about what was happening at that point in time when the painting was done, and what was going on in the world. And then I was thinking of what they were eating, and that's about it. THAT'S ALL? Yeah.

-22-O.K., um... everything looks kind of sad. Um, the two women look like they'd be sisters, but the one holding the baby, the mother. She looks very young, beautiful, but she doesn't look like she loves her baby. And, the man in the picture ... doesn't look like he ... he doesn't seem to ... like he's not related ... and I think he's trying to poison the child. And things look kind of omminous in the background, because its so, because of the dark clouds. And ... I think the mother and sister know what the man is trying to do, but .. The sister is sad, but the mother ... doesn't ... she just looks like she's indifferent. The whole thing just looks very empty, and um ... (3 second pause) ANYTHING ELSE? No.

-23-**NOTE: THIS PARTICIPANT SPONTANEOUSLY GAVE A CONCURRENT REPORT** This seems to be a painting of a family. (5 second pause) And there ... are mixed emotions. Some of them almost look like they're in shock. (14 second pause) The mother seems to be miles away ... concerned with a problem. Somebody is consoling her. (6 second pause) And the child

... seems oblivious to anything that's going on. He's looking off into the distance. (15 second pause; painting goes off the screen) ANYTHING ELSE? No.

-24-O.K., um, first of all I didn't like the colors, they seemed kind of gloomy to me. And, the girl in the back behind what I thought was her mom, reminded me of myself, 'cause I always, ever since I was little, I, I was always, like, standing behind my mom or something, holding onto her or hugging her. Um, then after, it seemed like ... there's something lonely about it, like someone in the family died or something. And that's probably because of the colors; that I don't like, and um ... (4 second pause) ah, the father was ... I don't know, I didn't feel anything, I didn't seem to focus on that part of the picture though, the child with the father, um, and him reaching over getting some fruit or whatever. I don't know what else ... ANYTHING ELSE? No.

-25-Um, pain, disappointment, sustained beauty, um, abandonment, loss of hope, reminded me of moving ... uh, intensity, uh, self-realization. (5 second pause) ANYTHING ELSE? Uh, being left with the babysitter.

-26-O.K., what I saw was ... was four people, and I believe it was mother Mary with her son, and Joseph, and Madeline surrounding ... surrounding the mother and child ... and, in each of their faces ... there was a lack of symmetry, their, on the left-hand side their eyes, each of their eyes were ... slightly distorted, but I don't know why, and ... and the feeling that I got from the picture was that um ... there was no real emotion, no joy, no happiness, no sadness, just um, the downcast eyes of Madeline, and the downcast eyes of Joseph, but Mary herself, she was just thoughtful and ... and lack of emotion? Um ... there, there was a richness of the folds of cloth, their, in their garments, and the sky was really really tumulous, and ... it looked really stormy. Um (6 second pause) ANYTHING ELSE? No, that's it.

-27-Uh, I noticed the eyes of the woman in the centre, looking off, she seemed to be ... providing for her young, yet at the same time the clothes on the child were unravelled. The person on the left ... on the right, sorry, seemed to be all too willing to provide fruits or berries to the person. And the woman on the right, with her hand on her shoulder seems to be disappointed or ... all-knowing of some kind of consequence of giving this fruit to the kid. The thunder in the background, or the movement of the clouds seemed to indicate turmoil, something wasn't right. Even though the lady had the kid on her knee, she didn't seem to have too good a grasp of him. (4 second pause) ANYTHING ELSE? No.

-28-Well, I saw three people. There's a ... the sky behind it was very cloudy, thunderous, a blue mood. The eyes were very interesting, looked sorrowful, even sometimes even separated. It seemed like an old painting, maybe that's what they call a Rembrandt. The fruit couldn't be identified, that they were passing back and forth. It was a lower-toned painting, it was ... the mood was quite vivid in it ... blue, sorrowful. Um, quite an interesting painting, there's ... large dress, (that's) one thing that I noted quite well ... took up almost all of the painting. Uh ... the bodies were disproportioned ... something that seemed like this ... known for that age of painting. Uh ... the fabric shapes were ... distinct, almost hard. Uh, the most vivid impression was just the mood ... that it set. (5 second pause) ANYTHING ELSE? Not really.

-29-Kay, this picture reminded me of another biblical painting, um, of Mary and Jesus Christ when he was a baby. Um, the people in the picture looked kind of melancholy, none of them were happy, and ... just the general coloring of the painting, it was kind of dark, gloomy, there were no bright colors. Um, the time period, it looked like it was painted quite a long time ago, just the style ... it was similar to the first painting that I saw. Um, I guess that's it.

-30-O.K., I uh, was concerned about the positioning of the people until I realized that they must have been sitting down. And then ... I was looking at the mother of the child, and the expression on her face, and ... it didn't show hope ... or ... happiness at the existence of the child or anything like that, it just showed ... an obligation ... to the care of the child. She held it in such a way as to protect it. But she looked tired ... very tired. And the people around her ... interested in the child. (7 second pause) ANYTHING ELSE? Well, as was said before, in the last painting, there was a spiritual significance to what the painting was all about, and this painting here had a bit of the same thing, storm clouds, light up there looking like light from heaven or something like that. And I was looking at this baby to see if it was male or female, to see if it was some sort of christ-like figure. Um, people go around and they (that's just what I read out of this) they see a newborn and "Aw, isn't she cute", and ... or he. I don't know, this may be totally irrelevant, but ... its kind of like when people are doing things like that they ... well, that's not right. I don't know, it was just that the child seemed to be the focal point. That's it.

-31-O.K., one thing I noticed was that I immediately felt bleak and barren. Um, the painting has an ominous feeling to it, like, the black in the cape or tarpaulin or whatever that was, gave you the impression of death, also with the clouds in the, it looked like the sun or something was peeking through up there and it looked almost like they were floating in the atmosphere, maybe on their way to heaven or something like that. So it gave you the impression that the, they're on a journey to heaven, like somebody had died. I also had the impression that it was a family, that they were all related together. Um, for some reason the one girl, that, that, uh, was in the centre of the picture sort of reminded me of my sister, and likewise with the man, and the other lady reminded me of my mother. Um, the man looked ... really distraught and upset, and I noticed that ... he was clutching his heart as if he was in a lot of emotional pain. Um, basically, I found it quite, um, unsettling. Um ... (5 second pause) ANYTHING ELSE? Not really, no.

-32-Um ... its a gloomy picture. Ah, a family ... that seems sad. Yet, they were all together. (4 second pause) Kind of a depressing feeling. (4 second pause) The ah, dim colors ... seemed to bring on that feeling, and that's about it. THAT'S ALL? Yeah.

-33-Um, again what I seen, it seemed religious, because it reminds me of a picture my grandma has at her place. The lady in the middle holding the baby looked very young, and I felt that maybe that were her parents on the side, and that her parents were more concerned about the child, which is probably the lady in the middle, her child, and thy're more concerned about the child instead of their daughter, and in feeding it, and giving it the food. And the lady with the baby seemed ... like she was confused, like she didn't care, just by the look in her face. And she didn't maybe even want the child, the way she was holding it, and not even paying attention to it really, compared to the way the other two people in the picture were. And the clouds in the background, it looked like a storm, maybe signifying some kind of ... ah fire , a storm going on with this family, if that's what the family is doing at the moment. And that's about it.

-34-I was thinking of what the ... (garbled, sounds like "significance") of the man handing the boy something. I thought the picture was of a christian theme, because it seemed like it was in heaven. The boy seems to represent Christ, and the mother seems to be Mary. (5 second pause) ANYTHING ELSE? Um, well I couldn't figure out who, I didn't know what the significance of the other two figures in the picture were. Especially with the man giving the boy something. In the painting it didn't .... it wasn't really clear if, if there was a little boy or not, but to me it seemed like it was a boy. THAT'S ALL? Yeah, that's about it.

-35-Kay, um, very dark and stormy. I didn't really feel any particular feeling from that, but I don't know, I felt sort of, it was a very elongated picture, distorted. It didn't, I didn't feel peaceful when I looked at it, it just ... I don't know, just really dark, stormy, emotional, I don't know, I can't really think of anything else ... ANYTHING ELSE? Not really.

-36-Kay, um ... the first thing that hit me was that it was bright, to my eyes. I didn't like it, I didn't like the painting, I thought it was ugly. I thought the expressions on the people's ... the people's faces were really white, but they had really dark eyes. Um, I just noticed that the man seemed to be passing, offering fruit to the child, and I assumed the child was a boy. And the fruit was ... being passed between the baby and the mother- I don't know what was going on there. I noticed that the mother's hand-I assumed it was the mother- was covering the baby's genitals. In the background, the ... I noticed the sky, it was like it was um ... gray, like there was a storm. (5 second pause) ANYTHING ELSE? It didn't make me recall anything, or bring any memories to mind, it was, I was just struck, I didn't like it. Mostly their skin, and the looks on their faces. The baby had an ugly face. And I noticed that the lady on the, well (clears throat) my left had her hand on the mother's shoulder. (5 second pause) THAT'S ALL? MmmHmm.

-37-O.K., the first thing that came to my mind was (to say) "oh no, its a religious one again" (laughs) And I associate with religion, I associate, it just reminded me of death right away. Like, the picture, it was, it was dark, it was like the background was gray, sort of like an opressive color. And the people, their faces, they were just ... like really gloomy faces. And the whole painting was just ... ah, it was really opressive, really ... I felt this heavy weight. Just reminded me of death and oh, ... I don't know. (5 second pause) ANYTHING ELSE? No, I don't think so.

-38-Oh, I see a family, there's um ... uncertainty and distance. (3 second pause) I could see cloudy relationships. Um, sadness and loneliness. Love. (7 second pause) That's about it.

-39-Despair. None of the faces were focused, they sort of are in fear of the evil forces which are in the sky; you can almost see faces up there, sort of ghoulish faces. Um, effort to find comfort in one another, but no real look of concern or brightness or hope. Everyone is sort of just staring off into the distance, with no real focus. Looking for, looking for hope, for something they can sort of put confidence in. Go through the sort of motions or actions of love or caring, by holding the baby, yet not really paying any attention to it. Almost an insignificant act of holding the bowl, at least that gentleman was almost looking at the child. Wasn't a big- wasn't so much the deed as it was the intentions, or the impression you got from his sincere concern, whereas the two ladies were sort of caught up in their own world, of going through the motions of caring. Basically, isolated. (3 second pause) ANYTHING ELSE? No.

-40-Kay, it seems that that painting was uh, the three people all looked (as if) there were a lot of worry, or there was a big problem to them. The painting ... the background had dark clouds and sunshine, and holding the little baby gives you the feeling that uh, kind of its innocence, or how it doesn't have the same problems, and how their ... the mother, or whoever was holding it, was not really paying attention to it like the other two, who are trying to comfort her. Like as if a father had died, or something. And it was, because of the way they dressed and things, its an older painting; maybe 16th century, I'm not sure, I'm not very good at that. And, uh, just a real gloomy tone to it. That's it.

-41-Um ... um, feelings. It seemed unfair. Um, the people, in the picture were sad. The unfairness struck me because of the two people behind ... the lady in middle of the picture, who looked very sad, while she was giving a piece of food to her baby. But she didn't look happy, either. The sky looked stormy, uh, there was, it lacked brightness, it lacked happiness to me. And she also looked like she had a black eye. She didn't look very happy. Um ... hmm ... the baby looked placid, it didn't look like it was happy or sad or anything. So it had symbols for me, but it, it just seemed unfair. Didn't make me angry, but it just, it bothered me enough that I didn't feel like ... um, yeah, it didn't make me feel good, the painting. (5 second pause) ANYTHING ELSE? No, I don't think so. No.

-42-Um, its like a sense of chaos and futility, that there's nothing you can really do about it. You seem to be um, left with no alternative but to accept what is presented in the painting. Um ... there's a little sense of consolation, with the characters in the painting. Just you have to accept what's, what's presented. (4 second pause) ANYTHING ELSE? No.

-43-This picture doesn't really ... bring anything to me, but I can describe it. Its a ... the central figure seems to be the child, and the two women aren't very happy ... about what's about to take place, but it seems that the man and the child aren't very concerned. The sky is ...uh, very stormy, and uh, I don't know if that's a foreboding type of feeling to it, but ... the um ... I think in terms of the man and the child there isn't that feeling and this is the ... the women are bringing this to it, something important is going to happen, or, whether they feel that this child has, is going to be overly responsible for, for something ... that he is to grow up to become, or ... the colors ... aside from the black dress that the woman was wearing, didn't seem to affect me at all ... and that might be a type of a mourning dress, I don't know, but that ... there seems to be an innocence in the child, and an acceptance of that innocence in the man, and this um, ... worry and fear on the part of the women. (3 second pause) ANYTHING ELSE? That's about it.

-44-Um, the baby, I don't know, it was supposed to be goodness, I guess. But he looked kind of ... like he ... he was too smart. He's ... I don't know. And the mother seemed very protective, there was ... there seemed more of a unity, between the two ladies and the boy, as, there was more of a closeness. It felt like the man was ... was invading ... he was trying to get in on something that ... and they wouldn't let him in. It ... kind of feel sort of a disdain ... for him. And a little bit of disdain for the kid, because he ... the mother looked like it was protecting him, but he just seemed to want to get away, or he wanted to do something wrong. The ... there's a lot of black, and a lot of red ... mmm seemed that that was sort of ominous, that something bad was going to happen. And the clouds ... at the top. It was a feeling of foreboding, I guess. That it, I don't know, I uh, the two women and the baby, seem, well especially the two women seemed very good, and the man ... I guess he seemed good, but he just, he didn't look like he was in place. I don't know it kind of made me feel ... sort of angry at the kid I guess, because he just didn't look like he was ... he just looked like he wanted to do something bad. He had sort of a smirk on his face. And the man ... I guess he ... he wanted to help, I guess, but, he didn't know what to help with, or how to help. But it was very black. I saw a very black ... And they were trying to show the innocence of the baby, and I just didn't see it. That's about it, I guess.

-45-Um, there's, it seems like rain. The clouds, the faces, they remind you of hardship. Um, of uneasiness. There's ... it seems like there's hunger. Um, the clouds ... give you a feeling of, of, uneasiness, that there is a problem, there's ... the faces are very sad, they're very confused. And the ... I noticed a raincoat, which you would, to me it would seem like ... awaiting rain. Like if they have no shelter. (5 second pause) ANYTHING ELSE? No.

-46-I think it was a pretty sad situation, there was, really gloomy, and the sky looked stormy, and ... didn't look very, the expressions on the people's faces didn't look very happy at all, it seemed. Something was- something terrible had happened. And uh, (I don't know) it didn't seem they had- they had just a little bowl of food for the whole group of them. They didn't seem too happy with their situation, and it just seemed like the sky was all black and cloudy, and stormy. It didn't seem like they really cared about anything. It was all really dull, the colors ... they didn't, nothing was really too exciting. Seemed like they were trying to share with each other, though, with the bowl of food; the man was offering it to the, the little kid. But it didn't seem like too happy a situation. ANYTHING ELSE? No, I think that's about all I get out of it.

-47-First thing that came to mind was uh, the skyline. (3 second pause) It was intense, but there was kind of quiet .... Then I noticed some of those eyes, and uh, (they) seemed to be the centre of the picture. Then I noticed the cloud-line again. (3 second pause) The next thing that came to mind was a novel, Steinbeck's 'Grapes of Wrath'. The whole picture sort of reminded me of the Joads. (6 second pause) ANYTHING ELSE? Well, it seemed sort of impoverished but noble at the same time. That's it.

-48-There's a lot of despair ... darkness, evil. I'm thinking about the world. There's so many people suffering and dying needlessly. And yet those people that are suffering, they don't seem to be complaining about ... the burdens that are set upon them. The baby in the picture seems to symbolize ... hope. (6 second pause) ANYTHING ELSE? Yeah, I was just thinking still. Um ... Again, the baby symbolizes the suffering people; they don't seem to be bothered. They're not complaining ... with what they have to put up with. Its like they've accepted ... their problems. That's it.

-49-Uh, I'm still not exactly sure what I should be saying here, should I be describing what I saw or ...? DESCRIBE WHATEVER HAPPENED TO YOU WHEN YOU VIEWED THE PAINTING. It was a very, I thought kind of a sad and depressing painting. The one woman in the orange looked sad. The woman in black holding the baby looked like ... she had resigned herself to some fate or something that she had no contol of. And, the man with the bowl also seemed sad. (5 second pause) ANYTHING ELSE? I was wondering about the baby, why he had no clothes on; I couldn't figure what that was.

-50-O.K. I had a lot of mixed feelings about the painting. I think the first thing that struck me were the colors, all the gray in the background, and the dark colors was sort of sad. The thing I focused on was the woman who was holding the baby; all the other, the other two people in the painting were looking at the baby, and she was looking away, and I was wondering 'why?' And the other woman had her arm around her, as though comforting her. Seemed as though the woman holding the baby was distracted for some reason, the other two were interested in helping her and they were focused on the infant. She was staring away and somehow it seemed sad, because ... because of all the colors in the painting. (5 second pause) ANYTHING ELSE? No, just mainly a real fixation with the woman who was looking away, and wondering what she was thinking and why she needed to be comforted. That's all.

XI. APPENDIX VI

Decomposed Protocols

PARTICIPANT 1

Statements

5: I think the painting was about family
6. There seemed to be a kind of conflict in the picture, mostly from the background
7. There seemed to be a kind of conflict in the picture, mostly from the sort of stormy (background)
8. And yet it shows the sharing
9. And yet it shows the group; comfort in numbers
10. The mother, she's not too happy, I don't think
11. (She's) not sad, just wondering what its all for
12. The father holding out the bowl (is) sort of symbolic
13. (There is) food and subsistence for the family, and then now has to split it (the food) up even more with the new baby
14. The daughter in the background, she's now secondary to the new child
15. You know there's enough food for everybody

Meaning units

1. Statements 1, 4, 5, 10
2. Statements 2, 3, 4, 5
3. Statements 6, 7
4. Statements 8, 9
5. Statement 11

Summary paraphrases

1.1 I think the painting was about family
1.2 There seemed to be a kind of conflict in the picture, mostly from the stormy background, and yet it shows the sharing, the comfort in numbers
1.3 The mother, she's not too happy
1.4 The father holding out the bowl (is) sort of symbolic
1.5 You know there's enough food for everybody

Non-paraphrasing relations

1A Gives summary statement of painting's meaning
1B Focuses on specific characters in painting

PARTICIPANT 2

Statements

1. Clouds
2. (A) stormy day
3. (A) very poor family
4. (A) wild black horse
5. Not much food to eat
6. Little sister
7. Sheep
8. Homeless

Meaning units

1. Statements 1, 2
2. Statements 3, 5, 8
3. Statement 4
4. Statement 6
5. Statement 7

Summary paraphrases

2.1 A cloudy, stormy day
2.2 A poor, homeless family
2.3 (A) wild black horse
2.4 (A) little sister
2.5 Sheep

Non-paraphrasing relations

2A Little elaboration on verbalization

PARTICIPANT 3

Statements

1. When I first saw it (the painting), it reminded me of the practise one
2. And then I didn't know what else to think
3. I looked at the back and saw the storm
4. And then I looked at their faces and they all looked kind of sad
5. And then (I looked at) the colors
6. I really like pastel colors, and so when I looked at these colors it didn't really, I guess, turn me on or whatever
7. And then I couldn't think of anything else
8. My mind started wandering
9. I started to think about my doctor's appointment

Meaning units
1. Statement 1
2. Statements 2, 7
3. Statement 3
4. Statement 4
5. Statements 5, 6
6. Statements 8, 9

Summary paraphrases
3.1 When I first saw it, it reminded me of the practise one
3.2 I couldn't think of anything else
3.3 I looked at the back and saw the storm
3.4 I looked at their faces and they all looked kind of sad
3.5 When I looked at the colors it didn't really turn me on
3.6 My mind started wandering

Non-paraphrasing relations
3A Gives temporal account of experiences occuring during viewing period
3B Expresses confusion over aspects of the task
3C Mentions task-irrelevant thoughts (3.6.9)
3D Justifies emotional reaction

PARTICIPANT 4

Statements
1. Kind of unsettled
2. The clouds in the background, they give an unsettling feeling
3. The one (woman) holding the child seems to be like the man's (woman's?) husband
4. The other one (woman), just off on the sidelines, she looks kind of depressed almost
5. Where the other one (woman) looks kind of daydreamy
6. And, the man, he's more detached from it than the women in the picture are ... and the one with the child

Meaning units
1. Statements 1, 2
2. Statement 3
3. Statement 5
4. Statement 4
5. Statement 6

Summary paraphrases
4.1 The clouds in the background give an unsettling feeling
4.2 The woman holding the child seems to be the man's wife
4.3 The woman holding the child looks kind of daydreamy
4.4 The other woman, just off on the sidelines, she looks kind of depressed almost
4.5 The man, he's more detached from it than the women in the picture are

Non-paraphrasing relations
4A Focuses on specific characters in the painting

PARTICIPANT 5

Statements
1. It seemed like something violent had happened
2. Well, either ciolent, or, but good
3. The people looked sad
4. (The people) looked like they were just accepting what had happened, and just going on
5. It was really larger than life, something violent had happened

Meaning units
1. Statements 1, 2, 5
2. Statement 3
3. Statement 4

Summary paraphrases
5.1 It seemed like something violent had happened
5.2 The people looked sad
5.3 The people looked like they were just accepting what had happened

Non-paraphrasing relations
5A Focuses on group as a whole (5.2.3)
5B Gives temporal account of actions/situations occuring in the painting

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PARTICIPANT 6

Statements
1. When I first looked at the picture everything seemed too pale
2. When I first looked at the picture everything looked too lifeless
3. It didn't seem real
4. (And then) the dark colors hit me, oh, uh, fearful
5. (And then) the dark colors hit me, oh, uh, frightening
6. That the clouds in the background (were fearful and frightening)
7. (And then) the background lady seemed to be cushioning or supporting the mother
8. The male supported (the mother) as well
9. The mother seems to be sick, mentally, not as a natural mother would
10. She's holding out the fruit dejectedly
11. There's no feeling there at all
12. She's withdrawn
13. Or (she's) totally frightened

Meaning units
1. Statements 1, 2, 3
2. Statements 4, 5, 6
3. Statements 7, 8
4. Statements 9, 10, 11, 12, 13

Summary paraphrases
6.1 It (the picture) didn't seem real
6.2 The dark colors in the background (were) fearful and frightening
6.3 The mother was supported by the other people in the painting
6.4 The mother seems to be sick, mentally

Non-paraphrasing relations
6A Gives temporal account of experiences during viewing period
6B Focuses on specific characters in the painting

PARTICIPANT 7

Statements
1. First I thought, you know, this is kind of boring
2. Then I thought the painting wa kind of depressing
3. In most of these paintings they seemd sort of, like

no one is happy
4. They're all very mournful
5. They're all very sorrowful
6. The background seemed interesting
7. It (the background) seemed sort of other-worldish
8. I thought it (the background) was clouds (or)
9. I thought it (the background) was sky (or)
10. I thought it (the background) was something
11. There seemed to be a mother and her child
12. (And there seemed to be) some sort of maid
13. The guy that was giving the fruit to the mother to give to the child seemed to be waiting on them too
14. It didn't look like anything significant was happening in the painting
15. It just seemed like an everyday scene for the mother and the child
16. It just seemed to me that that was their natural expressions
17. They just always seemed so somber
18. They just always seemed so sober

Meaning units
1. Statement 1
2. Statement 2
3. Statements 3, 4, 5, 16, 17, 18
4. Statements 6, 7, 8, 9
5. Statements 11, 12
6. Statement 13
7. Statements 14, 15

Summary paraphrases
7.1 First I thought this is kind of boring
7.2 I thought the painting was kind of depressing
7.3 In most of these paintings they seem like no one is happy
7.4 The background seemed interesting
7.5 There seemed to be a mother, child, and some sort of maid
7.6 The guy that was giving the fruit to the mother to give to the child seemed to be waiting on them too
7.7 It didn't seem like anything significant was happening in the painting

Non-paraphrasing relations
7A Comments on task/task difficulty
7B Expresses confusion over aspects of the task (see transcribed protocol)

PARTICIPANT 8

Statements
1. The clouds seemed to portray some sort of darkness that was gonna descend upon the man and the woman
2. The clouds seemed to portray some sort of evil that was gonna descend upon the man and the woman
3. The woman standing behind appeared as if she was overseeing it all
4. As if there was some sort of breakup about to happen
5. I felt anger toward the picture
6. (Because) I feel anger towards a sister-in-law who is breaking up with a brother, in which there's a child involved as well
7. And there's just such anger for it

Meaning units
1. Statements 1, 2
2. Statement 3
3. Statement 4
4. Statements 5, 6
5. Statement 7

Summary paraphrases
8.1 The clouds seemed to portray some sort of darkness or evil that was gonna descend upon the man and the woman
8.2 The woman standing behind appeared as if she was overseeing it all
8.3 (It was) as if there was some sort of breakup about to happen
8.4 I felt anger toward the picture

Non-paraphrasing relations
8A Focuses on specific characters in the painting
8B Justifies emotional reaction to painting (8.4.5--8.4.6)

PARTICIPANT 9

Statements
1. The first impression is ... the gathering's very calm
2. But it (the impression) changes

3. The clouds in the back seems to contradict it (the impression)
4. The clouds are wild
5. (The clouds are) almost storm-like
6. (The clouds are) almost violent to what the scene actually is
7. The girl in the center, she's looking out, almost toward you
8. The two other figures are looking down at the child
9. She's (the girl in the center) almost isolated grom what's going on around her
10. Tends to feel cut off
11. She's providing (for) the child
12. (She's) giving the child fruit
13. But its almost an automatic motion that just comes naturally, she's not thinking about it
14. The people around her are concentrating on the child
15. But she's isolated
16. The clouds almost portray what she might be feeling inside
17. (She might be feeling a) sense of loneliness
18. (She might be feeling a) sense of isolation
19. Slight confusion when I am looking at it
20. (There is) a bit of tightness in the group

Meaning units
1. Statements 1, 2, 3, 6
2. Statements 4, 5
3. Statements 7, 9, 10, 15, 18
4. Statements 8, 14
5. Statements 11, 12, 13
6. Statements 16, 17, 18
7. Statement 19
8. Statement 20

Summary paraphrases
9.1 There is a contradiction between the violent clouds and the calm gathering
9.2 The clouds are wild and almost storm-like
9.3 The girl in the center is isolated from what's going on around her
9.4 The people around her (the girl in the center) are concentrating on the child
9.5 She's providing for the child, although she's not thinking about it
9.6 The clouds might almost portray what she might be feeling inside
9.7 Slight confusion when I am looking at it
9.8 (There is) a bit of tightness in the group

Non-paraphrasing relations
9A Gives temporal account of experiences occuring during viewing period
9B Focuses on specific characters in the painting
9C Expresses confusion over aspects of the painting
9D Focuses on group as a whole (9.8.20)

PARTICIPANT 10

Statements
1. It makes me feel peaceful
2. Feels relaxing
3. Feel that everything will take care of itself
4. Feel safe
5. (Feel a) sense of caring

Meaning units
Same as statements

Summary paraphrases
None

Non-paraphrasing relations
10A Little elaboration on verbalization

PARTICIPANT 11

Statements
1. Looks like despair within a family
2. (Looks like) hunger within a family
3. And (it looks like) hope maybe represented by the child (or)
4. (And it looks like hope maybe represented by the) food that was being offered
5. (I) didn't enjoy looking at it
6. It wasn't attractive to me
7. It wasn't something I wanted to look at for a long period of time

Meaning units
1. Statements 1, 2
2. Statements 3, 4

3. Statements 5, 6, 7

Summary paraphrases
11.1 Looks like despair and hunger within a family
11.2 Hope wa represented in the painting
11.3 I didn't enjoy looking at it (the painting)

Non-paraphrasing relations
11A Focuses on specific characters in the painting
11B Gives summary statement of the painting's meaning
11C Justifies emotional reaction to the painting (11.3.5, 6, 7)

PARTICIPANT 12

Statements
1. (It was) of religion
2. (It was) of a person that's important
3. Worried
4. Not to know what to expect
5. Scary
6. Religion
7. Not being worthy
8. Timid
9. Storm

Meaning units
1. Statements 1, 6
2. Statements 2, 3, 4
3. Statement 5
4. Statements 7, 8
5. Statement 9

Summary paraphrases
12.1 The painting was of religion
12.2 The painting was of a person that's important
12.3 Worried
12.4 Not to know what to expect
12.5 Scary
12.6 Not being worthy

Non-paraphrasing relations

12A Gives summary statement of the painting's meaning

PARTICIPANT 13

Statements
1. I got an impression of calmness against destruction
2. It reminded me of a madonna and child
3. I could see caring
4. (I could see) tenderness

Meaning units
1. Statement 1
2. Statement 2
3. Statements 3, 4

Summary paraphrases
13.1 I got an impression of calmness against destruction
13.2 It reminded me of a madonna and child
13.3 I could see caring

Non-paraphrasing relations
13A Little elaboration on verbalization
13B Attributes intentionality to character(s) in painting

PARTICIPANT 14

Statements
1. Just a feeling of peace again
2. (They're almost) like a religious painting
3. You get that feeling of content
4. Its a peaceful looking picture
5. The thing that stands out is the peace-peaceful

Meaning units
1. Statements 1, 3, 4, 5
2. Statement 2

Summary paraphrases
14.1 The thing that stands out is the peaceful way the painting looks and the peaceful way the painting makes you feel
14.2 (Its) like a religious painting

Non-paraphrasing relations
14A Gives summary statement of painting's meaning

PARTICIPANT 15

Statements
1. Nothing much came to mind except just a few thoughts
2. the man seemed to be very giving
3. The child seemed to be saying "thankyou" in a way
4. The woman holding the child didn't seem to care too much (and)
5. (The woman holding the child) seemed a bit distant
6. And the other woman behind her seemed to kind of say "poor child"
7. (And the other woman behind her) sort of felt sorry for the child

Meaning units
1. Statement 1
2. Statement 2
3. Statement 3
4. Statements 4, 5
5. Statements 6, 7

Summary paraphrases
15.1 Nothing much came to mind except a few thoughts
15.2 The man seemed to be very giving
15.3 The child seemed to be saying "thankyou" in a way
15.4 The woman holding the child seemed a bit distant
15.5 The woman standing behind sort of felt sorry for the child

Non-paraphrasing relations
15A Focuses on specific characters in the painting
15B Attributes intentionality to character(s) in the painting

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PARTICIPANT 16

Statements

1. I noticed the clouds in the background
2. That sort of reminded me of the mountains, the blue
3. (That sort of reminded me of the mountains), the white
4. I noticed their clothing
5. The lady in the center, her clothes reminded me of a satin, a blue satin
6. It looked like a family, together
7. It looked like no one was really paying attention to the child
8. The lady was feeding him, but she wasn't looking at him
9. The man was holding a bowl, it looked like nuts
10. (The man was holding a bowl), it looked like fruit
11. I thought perhaps the two ladies were sisters
12. The lady to the right side of the one in the center, she looked really sad
13. I thought the setting was kind of strange
14. It was like they were kind of out in the middle of nowhere
15. There was really nothing else behind them except for (just) clouds
16. (There was really nothing else behind them) except for (just) sky

Meaning units

1. Statements 1, 2, 3, 15
2. Statements 4, 5
3. Statements 6, 11
4. Statements 7, 8
5. Statements 9, 10
6. Statement 11
7. Statement 12
8. Statements 13, 14, 15, 16

Summary paraphrases

16.1 The blue and white of the clouds reminded me of the mountains
16.2 Her (the lady in the center) clothes reminded me of a satin, a blue satin
16.3 It looked like a family, together
16.4 It looked like no one was really paying attention to the child
16.5 The man was holding a bowl of nuts or fruit
16.6 I thought perhaps the two ladies were sisters
16.7 The lady to the right side of the one in the

center, she looked really sad
16.8 I thought the setting was kind of strange-- they were out in the middle of nowhere

Non-paraphrasing relations
16A Focuses on specific character(s) in the painting
16B Gives summary statement of painting's meaning

PARTICIPANT 17

Statements
1. I couldn't really place a single word to the picture, as what the tape told me to do
2. It (the painting) doesn't really portray one feeling I would say
3. There's much turbulence as you could see in the clouds in the background
4. (There was) a mixture of like rich and gloomy colors, too

Meaning units
1. Statements 1, 2
2. Statement 3
3. Statement 4

Summary paraphrases
17.1 It (the painting) doesn't really portray one feeling, I would say
17.2 There's much turbulence as you could see in the clouds in the background
17.3 (There was) a mixture of like rich and gloomy colors, too

Non-paraphrasing relations
17A Comments on task and/or task difficulty

PARTICIPANT 18

Statements
1. They were going through some hardships
2. It seemed to me they looked a bit discouraged
3. The child looked hungry

4. There seemed to be clouds inthe back
5. It seemed to be stormy
6. There seemed to be an overall air of sadness

Meaning units
1. Statements 1, 2, 3, 6
2. Statements 4, 5

Summary paraphrases
18.1 There seemed to be an overall air of sadness
18.2 The clouds in the back were stormy

Non-paraphrasing relations
18A Focuses on specific character(s) in the painting

PARTICIPANT 19

Statements
1. My first impression of looking at the picture is that there's the initial sense of serenity or reflectiveness
2. The central figure, most likely the madonna, is someone who is reflective
3. She (the madonna) is someone who is reflective
4. She (the madonna) seems to be daydreaming, or
5. She (the madonna) seems to be looking off into the day, in a daze
6. The child, who I could most likely assume that that is the christ-child, is sort of sitting on her lap being playful
7. In the foreground, the two images are highlighted
8. (In the foreground), the two figures are highlighted
9. It is bright in terms of where the lighting is hitting the figures
10. Everything else is muted
11. It seems calm at first, but after looking at it, it tends to be a little bit full of turmoil in the background
12. The woman behind the madonna is clutching her shoulder
13. And (she's) looking down at the child, a if this person was concerned for the welfare of the child
14. And at the same time (she) is grasping the mother on the shoulder
15. It seems like an odd gesture, it doesn't look calm at all

16. At first it does (look calm)
17. But then when you look at the positioning of the hand, there seems to be some sort of awkward grip
18. The male in the figure is somewhat attentive toward the child
19. And (he's) extending that bowl of fruit toward the little baby
20. He seems to be relatively calm
21. (He seems to be relatively) neutral
22. Maybe its somewhat touching, the look he's giving the child
23. And this seems to be all calm
24. But when you look at the background, there's this darkness
25. (A) diagonal movement of the cloud across the painting in the background
26. Its (the diagonal movement) very strong its striking
27. So that all is not what it appears on a superficial level
28. It seems calm, but when yo look in the back you see some sort of stirring
29. In my mind it (the stirring) means some sort of confusion
30. (In my mind it (the stirring)) means some sort of pathos
31. (In my mind it (the stirring)) means some sort of doom
32. (In my mind it (the stirring)) means something perhaps foretelling the future of what might be ahead
33. I think I can relate that to my own personal experiences
34. That I can seem to be a very calm person
35. But inside my own mind there's that stirring of emotion
36. And its (the stirring) very, it doesn't stop
37. It (the stirring) seems to be constantly shifting around
38. A state of unrest
39. Its an interesting picture
40. (Because) its a juxtaposition of contrasting elements
41. The central figure being highlighted in a satiny, silky, very sumptuous fabric
42. (Versus) other figures being highlighted with more muted tones
43. More earthy, its more subdued
44. And also jst the mood (is a juxtaposition of contrasting elements)
45. The expressions on the face, where there's the serenity of the mother's face
46. Or almost a naive look
47. (And then) versus a caring look (on the other woman's face)
48. Or even almost some sort of worry on the other woman's face
49. And again there's that clutching, the motion of her

hands
50. Its not happy
51. But its supposedly tranquil.
52. But then you see this, you see the clouds in the back
53. That's pretty much what I can observe
54. And how I feel is ... contrasting emotion
55. Like perhaps there's a dissonance between my own appearance versus my own actions
56. (Like perhaps there's a dissonance between my own appearance versus) my own thoughts

Meaning units
1. Statements 1, 2, 3, 4, 5, 45, 46, 51
2. Statement 2
3. Statements 7, 8, 9, 10, 41, 42, 43
4. Statements 11, 23, 24, 27, 28, 29, 30, 31, 32, 39, 40, 44
5. Statements 12, 14, 15, 16, 17, 49
6. Statements 13, 47, 48
7. Statements 18, 19, 22
8. Statements 20, 21
9. Statements 25, 26, 52
10. Statements 33, 34, 35, 36, 37, 38, 54, 55, 56
11. Statement 50
12. Statement 53

Summary paraphrases
19.1 My first impression was one of serenity
19.2 The child, who I could most likely assume that that is the christ-child, is sort of sitting on her lap being playful
19.3 There is contrast between the bright colors in the foreground and the more muted tones in the rear of the painting
19.4 the painting is a juxtaposition of contrasting elements
19.5 The woman behind the madonna is awkwardly clutching her shoulder
19.6 The woman behind the madonna was concerned about the welfare of the child
19.7 The man is caring for the child
19.8 The man seems to be relatively calm
19.9 The diagonal movement of the clouds is very strong and striking
19.10 I think I can relate that (what I see in the painting) to my own personal experiences
19.11 Its not happy
19.12 That's pretty much what I can observe

Non-paraphrasing relations
19A Focuses on specific character(s) in the painting
19B Attributes intentionality to character(s) in the painting
19C Gives summary statement of the painting's meaning

PARTICIPANT 20

Statements
1. It reminded me of something religious again
2. It was kind of sad
3. They all looked kinda like they were all kinda sad
4. Their faces were looking down
5. (And) they weren't smiling or anything
6. The background was kind of gray
7. Kind of a depressing painting
8. But it reminded me of Social 30, when we took Renaissance paintings, and there was a whole bunch similar to that

Meaning units
1. Statement 1
2. Statements 2, 3, 4, 5, 6, 7
3. Statement 8

Summary paraphrases
20.1 It reminded me of something religious again
20.2 Kind of a depressing painting
But it kind of reminded me of Social 30, when we took Renaissance paintings, and there was a whole bunch similar to that

Non-paraphrasing relations
20A Gives summary statement of painting's meaning
20B Focuses on group as a whole

PARTICIPANT 21

Statements
1. What I first started thinking about was my family
2. (And) whether or not I was going to get married in the future (or)
3. That I wanted to have kids

4. Then I started thinking about what was happening at that point in time when the painting was done
5. (And then I was thinking about) what was going on in the world
6. (And then I was thinking) of what they were eating

Meaning units
1. Statements 1, 2, 3, 4
2. Statements 5, 6
3. Statement 7

Summary paraphrases
21.1 What I first started thinking about was my future family
21.2 I was thinking about what was happening at that point in time when the painting was done
21.3 (And then) I was thinking of what they were eating

Non-paraphrasing relations
21A Gives temporal account of experiences occuring during viewing period
21B Mentions task-irrelevant thoughts

PARTICIPANT 22

Statements
1. Everything looks kind of sad
2. The two women look like they'd be sisters
3. the one holding the baby, the mother, she looks very young
4. (The one holding the baby, the mother, she looks) very beautiful
5. But she doesn't look like she loves her baby
6. The man in the picture (looks) like he's not related
7. I think he (the man) is trying to poison the child
8. And things look kind of ominous in the background, because of the dark clouds
9. I think the sister and the mother know what the man is trying to do (poison the child)
10. The sister is sad
11. But the mother just looks like she's indifferent
12. The whole thing just looks very empty

Meaning units
1. Statements 1, 12
2. Statement 2
3. Statements 3, 4
4. Statements 5, 11
5. Statement 6
6. Statement 7
7. Statement 8
8. Statements 9, 10

Summary paraphrases
22.1 The whole thing just looks sad and empty
22.2 The two women look like they'd be sisters
22.3 The one holding the baby, the mother, she looks very beautiful
22.4 the mother just looks like she's indifferent
22.5 the man in the picture (looks) like he's not related
22.6 I think he (the man) is trying to poison the child
22.7 (And) things look kind of ominous in the background, because of the dark clouds
I think the mother and sister know what the man is trying to do (poison the child)

Non-paraphrasing relations
22A Focuses on specfic character(s) in the painting
22B Attributes intentionality to character(s) in the painting

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PARTICIPANT 23

Statements
1. This seems to be a painting of a family
2. And there are mixed emotions
3. Some of them almost look like they're in shock
4. The mother seems to be miles away, concerned with a problem
5. Somebody is consoling her (the mother)
6. And the chld seems oblivious to anything that's going on
7. He's (the child) looking off into the distance

Meaning units
1. Statements 1, 3
2. Statement2
3. Statements 4, 5

4. Statements 6, 7

Summary paraphrases
23.1 this seems to be a painting of a family in shock
23.2 And there are mixed emotions
23.3 The mother seems to be miles away, concerned with a problem
The child seems oblivious to anything that's going on

Non-paraphrasing relations
23A Gives summary statement of painting's meaning
23B Focuses on specific character(s) in the painting

PARTICPANT 24

Statements
1. First of all I didn't like the colors
2. They (the colors) seemed kind of gloomy to me
3. The girl in the back, behind what I thought was her mom, reminded me of myself (because)
4. Ever since I was little, I was always standing by my mom, holding onto her or hugging her
5. Then after, it seemed like there's something lonely about it (the painting)
6. Like somebody in the family died or something
7. And that's probably because of the colors that I don't like
8. I didn't seem to focus on that part of the picture, the child with the father, and him reaching over getting some fruit or whatever

Meaning units
1. Statements 1, 2, 7
2. Statements 3, 4
3. Statements 5, 6
4. Statement 8

Summary paraphrases
24.1 I didn't like the colors
24.2 The girl in the back reminded me of myself
24.3 It seemed like there was something lonely about the painting
24.4 I didn't focus on the father and the child

Non-paraphrasing relations
24A Justifies interpretation of painting (statements 6, 7)

PARTICIPANT 25

Statements
1. Pain
2. Disappointment
3. Sustained beauty
4. Abandonment
5. Loss of hope
6. Reminded me of moving intensity
7. Self-realization
8. Being left with the babysitter

Meaning units
1. Statements 1, 2, 4, 5
2. Statement 3
3. Statement 6
4. Statement 7
5. Statement 8

Summary paraphrases
25.1 Loss of hope
25.2 Sustained beauty
25.3 (It) reminded me of moving intensity
25.4 Self-realization
25.5 Being left alone with the babysitter

Non-paraphrasing relations
25A Little elaboration on verbalization

PARTICIPANT 26

Statements
1. What I saw was four people
2. I believe it was mother Mary with her son, and Joseph, and Madeline, surrounding the mother and child
3. In each of their faces there was a lack of symmetry
4. On the left-hand side of their eyes, each of their eyes were slightly distorted but I don't know why
5. And the feeling that I got from the picture was that

there was no emotion
6. (And the feeling that I got from the picture was that there was no) joy
7. (And the feeling that I got from the picture was that there was no) happiness
8. (And the feeling that I got from the picture was that there was no) sadness
9. Just the downcast eyes of Madeline
10. (And) the downcast eyes of Joseph
11. Mary herself, she was just thoughtful
12. There was a richness of the folds of cloth in their garments
13. the sky was really tumulous
14. It (the sky) looked really stormy

Meaning units
1. Statements 1, 2
2. Statements 3, 4
3. Statements 5, 6, 7, 8, 9, 10, 11
4. Statement 12
5. Statements 13, 14

Summary paraphrases
26.1 What I saw was four people
26.2 In each of tier faces there was a lack of symmetry
26.3 the feeling I got from the picture was that there was a lack of emotion
26.4 There was a richness of the folds of cloth in their garments
26.5 The sky was really tumulous

Non-paraphrasing relations
26A Focuses on specific characters in the painting

PARTICIPANT 27

Statements
1. I noticed the eyes of the woman in the center, looking off
2. She seemed to be providing for her young
3. Yet at the same time the clothes on the child were unravelled
4. The person on the right seemed to be all too willing to provide fruits to the person
5. The person on the right seemed to be all too willing to provide berries to the person

6. And the woman on the right, with her hand on her shoulder, seems to be disappointed
7. (And the woman on the right, with her hand on her shoulder) seems to be all-knowing of some kind of consequence of giving this fruit to the child
8. The thunder in the background seemed to indicate turmoil, something wasn't right
9. The movement of the clouds seemed to indicate turmoil, something wasn't right
10. Even though the lady had the kid on her knee, she didn't have too good a grasp of him

Meaning units
1. Statement 1
2. Statement 2
3. Statement 3
4. Statements 4, 5
5. Statements6, 7
6. Statements 8, 9
7. Statement 10

Summary paraphrases
27.1 I noticed the eyes of the woman in the center, looking off
27.2 She (the woman in the center) seemed to be providing for her young
27.3 The clothes on the child were unravelled
27.4 the person on the right seemed to be all too willing to provide food to the person
27.5 The woman on the right seemed to know of the consequences of giving food to the kid
27.6 the background indicated turmoil, something wasn't right
27.7 Even though the lady had the kid on her knee, she didn't have too good a grasp of him

Non-paraprasing relations
27A Focuses on specific character(s) in the painting
27B Attributes intentionality to character(s) in the painting (27.4)

PARTICIPANT 28

Statements
1. I saw three people
2. The sky behind it was very cloudy

3. (The sky behind it) was very thunderous
4. (The sky behind it) gave a blue mood
5. The eyes were very interesting
6. (The eyes) looked sorrowful
7. (The eyes looked) sometimes even separated
8. It seems like a very old painting
9. Maybe that's what they call a Rembrandt
10. the fruit couldn't be identified, that they were passing back and forth
11. It was a lower-toned painting
12. The mood was quite vivid in it ... blue
13. (The mood was quite vivid in it) ... sorrowful
14. Quite an interesting painting
15. There's (a) large dress, (that's) one thing I noticed quite well
16. (The dress) took up almost all of the painting
17. The bodies were disproportioned, something that seemed known for that age of painting
18. The fabric shapes were distinct
19. (The fabric shapes were) almost hard
20. The most vivid impression was just the mood that it set

Meaning units
1. Statement 1
2. Statements 2, 3, 4, 12, 13, 20
3. Statements 5, 6, 7
4. Statements8, 9, 17
5. Statement 10
6. Statement 11
7. Statements 14, 15, 16, 18, 19

Summary paraphrases
28.1 I saw three people
28.2 The most vivid impression was just the blue and sorrowful mood that it set
28.3 The eyes were very interesting
28.4 It seems like a very old painting
28.5 The fruit couldn't be identified, that they were passing back and forth
28.6 It was a lower-toned painting
28.7 Quite an interesting painting

Non-paraphrasing relations
28A Gives summary statement of painting's meaning
28B Attempts to guess date of painting

PARTICIPANT 29

Statements
1. This picture reminded me of another biblical painting
2. (This picture reminded me of) Mary and Jesus Christ when we was a baby
3. The people in the picture looked kind of melancholy
4. None of them were happy
5. The general coloring of the painting, it was kind of dark
6. (The general coloring of the painting), it was kind of gloomy
7. There were no bright colors
8. The time period, it looked like it was paintined a long time ago
9. Just the style, it was similar to the first painting that I saw

Meaning units
1. Statements 1, 2
2. Statements 3, 4
3. Statements 5, 6, 7
4. Statements 8, 9

Summary paraphrases
29.1 The picture reminded me of another biblical painting
29.2 The people in the picture looked kind of melancholy
29.3 There were no bright colors
29.4 It looked like it was painted a long time ago

*Non-paraphrasing relations*29A Focuses on the group as a whole
29B Attempts to guess the date of the painting

PARTICIPANT 30

Summary paraphrases
1. I was concerned about the positioning of the people until realized that they must have been sitting down
2. I was looking at the mother of the child (and)
3. (I was looking at) the expression on her face
4. It (the expression) didn't show hope

5. (It (the expression) didn't show) happiness at the existence of the child or anything like that
6. It (the expression) just showed an obligation to the care of the child
7. She held it in such a way as to protect it
8. But she (the mother) looked tired ... very tired
9. (And) the people around her (seemed) interested in the child
10. In the last painting, there was a spiritual significance to what the painting was all about
11. This painting here had a bit of the same thing (spiritual significance)
12. (This painting here had) storm clouds
13. (This painting here had) light up there looking like light from heaven or something like that
14. I was looking at this baby to see if it was male or female
15. (I was looking at the baby to see if it was) some sort of christ-like figure
16. The child seemed to be the focal point

Meaning units
1. Statement 1
2. Statements 2, 3, 4, 5, 6, 7, 8
3. Statements 9, 16
4. Statements 10, 11, 12, 13
5. Statements 14,15

Summary paraphrases
30.1 I was concerned about the positioning of the people until I realized that they must have been sitting down
30.2 The expression on the mother's face showed an obligation to the care of the child
30.3 The people around the mother seemed interested inth child
30.4 The painting had spiritual significance
30.5 I was looking to see who the baby was

*Non-paraphrasing relations*30A Gives summary statement of painting's meaning
30B Attributes intentionality to character(s) in painting

PARTICIPANT 31

Statements

1. One thing that I noticed was that I immediately felt bleak
2. (One thing that I noticed was that I immediately felt) barren
3. The painting has an ominous feeling to it
4. The black in the cape ... gave you the impression of death
5. (The black in the) tarpaulin gave you the impression of death
6. (Also) with the clouds ... it looked like the sun or something was peeking through up there
7. (And) it looked almost like they were floating in the atmosphere
8. Maybe they were on their way to heaven or something like that
9. So it gave you the impression that they're on their way to heaven, like somebody had died
10. I also had the impression that it was a family, that they were all related together
11. For some reason the one girl that was in the center of the picture sort of reminded me of my sister
12. And likewise with the the man (who reminded me of my family)
13. The other lady reminded me of my mother
14. The man looked really ... distraught
15. (The man looked really)... upset
16. He (the man) was clutching his heart as if he was in a lot of emotional pain
17. Basically, I found it quite unsettling

Meaning units

1. Statements 1, 2, 17
2. Statements 3, 4, 5
3. Statements 6, 7, 8, 9
4. Statements 10, 11, 12, 13
5. Statements 14, 15, 16

Summary paraphrases

31.1 Basically, I found it quite unsettling
31.2 The painting gave you the impression of death
31.3 It gave you the impression that they're on a journey to heaven
31.4 The people in the painting reminded me of my family
31.5 the man looked as if he were in a lot of emotional pain

Non-paraphrasing relations

31A Focuses on group as a whole
31B Focuses on specific character(s) in the painting
31C Justifies interpretation of painting (31.2)

PARTICIPANT 32

Statements
1. Its a gloomy picture
2. A family ... that looks sad
3. Yet, they were all together
4. Kind of a depressing painting
5. The dim colors seemed to bring on that (depressing) feeling

Meaning units
1. Statements 1, 2, 3
2. Statements 4, 5

Summary paraphrases
32.1 Its a gloomy picture
32.2 (The painting gave me) kind of a depressing feeling

Non-paraphrasing relations
32A Little elaboration on verbalization
32B Focuses on the group as a whole
32C Justifies emotional reaction to painting (32.2)

PARTICIPANT 33

Statements
1. It seemed religious, because it reminds me of a picture my grandma has at her place
2. The lady in the middle holding the baby looked very young
3. (And) I felt that maybe that were her parents on the side
4. (And I felt that) her parents were more cncerned about the child
5. (The child probably belongs) to the lady in the middle
6. (And) they're (her parents) more concerned about the child instead of their daughter

7. (And they're more concerned) in feeding it
8. (And they're more concerned with) giving it food
9. The lady with the baby seemed ... like she was confused
10. (The lady with the baby seemed) like she didn't care, just by the look in her face
11. And she didn't maybe even want the child
12. The way she was holding it
13. (And) not even paying attention to it really, compared to the way the other two people in the picture were
14.
15. (And) the clouds in the background, it looked like a storm, maybe signifying some kind of storm going on with this family

Meaning units
1. Statement 1
2. Statements 2, 8, 10, 11, 12, 13
3. Statements 3, 4, 5, 6, 7, 8
4. Statement 14

Summary paraphrases
33.1 It seemed religious, because it reminds me of a picture my grandma has at her place
33.2 The lady with the baby looked confused, as if she didn't want the child
33.3 I felt that the parents were morew concerned about the child than the mother
33.4 The clouds in the background, it looked like a storm, maybe signifying some kind of storm going on with this family

Non-paraphrasing relations
33A Justifies interpretation of painting
33B Focuses on specfic character(s) in painting

PARTICIPANT 34

Statements
1. I was thinking of the (significance) of the man handing the boy something
2. I thought the picture was of a christian theme, because it seemed like it was in heaven
3. The boy seems to represent christ
4. (And) the mother seems to be Mary

5. I didn't know what the significance of the other two figures in the picture (was)
6. Especially with the man giving the boy something
7. It wasn't really clear if there was a little boy or not
8. To me it seemed like a little boy

Meaning units
1. Statements 1, 5, 6
2. Statements 2, 3, 4
3. Statements 7, 8

Summary paraphrases
34.1 I didn' know what the significance of the man giving the boy something was
34.2 I thought the picture was of a christian theme
34.3 To me it seemed like it was a boy (the child)

PARTICIPANT 35

Statements
1. Very dark and stormy
2. I didn't really feel any particular feeling from that
3. It was a very elongated picture
4. (It was a very) distorted picture
5. I didn't feel peaceful when I looked at it
6. Just really dark
7. (Just really) stormy
8. (Just really) emotional
9. I can't really think of anything else

Meaning units
1. Statements 1, 6, 7, 8
2. Statement 2
3. Statements 3, 4
4. Statement 5
5. Statement 9

Summary paraphrases
35.1 (The painting was) very dark and stormy

35.2 I didn't really feel any particular feeling from that
35.3 The picuture was elongated and distorted
35.4 I didn't feel peaceful when I looked at it
35.5 I can't really think of anything else

Non-paraphrasing relations
35A couldn't think of anything to say (35.5.9)

PARTICIPANT 36

Statements
1. The first thing that hit me was that it was bright, to my eyes
2. I didn't like it, I didn't like the painting
3. I thought it was ugly
4. The people's faces were really white
5. But they (the people) had really dark eyes
6. I just noticed that the man seemed to be passing offering fruit to the child
7. (And) I assumed the child was a boy
8. The fruit was being passed between the baby and the mother
9. I didn't know what was going on there (with the fruit being passed)
10. I noticed that the mother's hand- I assumed it was the mother- was covering the baby's genitals
11. I noticed the sky
12. It (the sky) was like it was grey
13. (It was like it was) a storm
14. It didn't make me recall anything, or bring any memories to mind
15. I was just struck, I didn't like it
16. Mostly their skin, and the looks on their faces
17. the baby had an ugly face
18. (And) I noticed that the lady on my left had her hand on the mother's shoulder

Meaning units
1. Statement 1
2. Statements 2, 15
3. Statements 3, 4, 5, 16, 17
4. Statements 6, 8, 9
5. Statement 7
6. Statement 10
7. Statements 11, 12, 13
8. Statement 14
9. Statement 18

Summary paraphrases
36.1 The first thing that hit me was that it was bright, to my eyes
36.2 I didn't like the painting
36.3 I thought the painting was ugly
36.4 I didn't know the significance of the fruit being passed between the baby and the mother
36.5 (And) I assumed the child was a boy
36.6 I noticed that the mother's hand-- I assumed it was the mother-- was covering the baby's genitals
36.7 I noticed the sky-- it looked like a storm
36.8 It didn't make me recall anything, or bring any memories to mind
36.9 (And) I noticed that The lady on my left had her hand on the mother's shoulder

Non-paraphrasing relations
36A Focus on specific character(s) in the painting
36B Expresses confusion over aspects of the painting (36.4)
36C Justifies emotiona reaction to painting (36.3)

PARTICIPANT 37

Statements
1. The first thing that came to my mind was (to say) 'oh no, its another religious one'
2. (And) I associate with religion
3. It just reminded me of death right away
4. Like, the picture, it was very dark
5. It was like the background was grey, sort of an oppressive color
6. (And) the people, their faces, they were just like really gloomy faces
7. (And) the whole painting was really oppressive
8. I felt this heavy weight
9. (It) just reminded me of death

Meaning units
1. Statements 1, 2
2. Statements 3, 4, 6, 9
3. Statements 5, 7, 8

Summary paraphrases
37.1 This was another religious painting
37.2 It reminded me of death

37.3 I felt this heavy weight

Non-paraphrasing relations
37A Focuses on group as a whole
37B Justifies interpretation of painting (37.2)

PARTICIPANT 38

Statements
1. I see a family
2. There's uncertainty
3. (And there's) distance
4. (I could see) cloudy relationships
5. Sadness
6. Loneliness
7. Love

Meaning units
1. Statement 1
2. Statements 2, 3, 4
3. Statement 5
4. Statement 6
5. Statement 7

Summary paraphrases
38.1 I see a family
38.2 I could see cloudy relationships
38.3 Sadness
38.4 Loneliness
38.5 Love

Non-paraphrasing relations
38A Little elaboration on verbalization
38B Focus on group as a whole

PARTICIPANT 39

Statements
1 Despair
2. None of the faces were focused
3. They sort of are in fear of the evil forces which are in the sky

4. You can almost see faces up there (in the sky), sort of ghoulish faces
5. (There was) an effort to find comfort in one another
6. But (there was) no real look of concern
7. (But there was) no real look of brightness
8. (But there was) no real look of hope
9. Everyone is sort of staring off into the distance, with no real focus
10. (They are) looking for hope
11. (Looking for) something they can sort of put confidence in
12. Go through the motions or actions of love or caring, by holding the baby
13. Yet not really paying attention to it (the baby)
14. Almost an insignificant act of holding the bowl
15. At least that gentleman was looking at the child
16. Wasn't so much the deed as it was the intentions, or the impression you got from his sincere concern
17. (Whereas) the two ladies were sort of caught up in their own world
18. (Whereas the two ladies were sort of caught up) of going through the motions of caring

Meaning units
1. Statements 1, 3, 4, 10, 11
2. Statements 2, 9
3. Statement 5
4. Statements 6, 12, 13, 17, 18
5. Statements 14, 15, 16

Summary paraphrases
39.1 The painting gave an impression of death
39.2 Everyone is sort of staring off into the distance, with no real focus
39.3 (There was) an effort to find comfort in each other
39.4 The two ladies went through the motions of caring
39.5 The man looked like he was sincerely concerned with the child

Non-paraphrasing relations
39A Focus on group as a whole (39.2)
39B Focuses on specific character(s) in the painting

PARTICIPANT 40

Statements
1. The three people looked (as if) there was a lot of worry
2. (The three people looked as if there was) a big problem to them
3. The background had dark clouds (and)
4. (The background had) sunshine
5. Holding the little baby gives you a feeling kind of its innocence
6. (Holding the little baby gives you the feeling) of how it doesn't have the same problems
7. The mother, or whoever was holding it was not really paying attention to it (the baby)
8. (Like) the other two (who) are trying to comfort her
9. Like as if a father had died (or something)
10. (And it was) because of the way they dressed and things, its an older painting, maybe 16th century
11. I'm not sure, I'm not very good at that (dating paintings)
12. Just a real gloomy tone to it

Meaning units
1. Statements 1, 2, 12
2. Statements 3, 4
3. Statements 5, 6
4. Statement 7
5. Statements 8, 9
6. Statements 10, 11

*Summary paraphrases*40.1 Just a real gloomy tone to it
40.2 The background had dark clouds and sunshine
40.3 Holding the little baby gives you the feeling of its innocence
40.4 the mother, or whoever was holding it (the baby) was not really paying attention to it
40.5 The other two are trying to comfort her (the mother)
40.6 Its an older painting, maybe 16th century

Non-paraphrasing relations
40A Attempts to guess date of the painting

PARTICIPANT 41

Statements
1. It seemed unfair

2. The people in the picture were sad
3. The unfairness struck me because of the two people behind the lady in the middle of the picture
4. (The two people behind the lady in the middle) who looked very sad
5. (While) the (lady in the middle) was giving a piece of food to her baby
6. But she (the lady in the middle) didn't look too happy either
7. The sky looked stormy
8. It (the sky) lacked brightness
9. (It (the sky)) lacked happiness to me
10. (And) she also also looked like she had a black eye
11. She didn't look very happy
12. The baby looked placid
13. It (the baby) didn't look like it was happy or sad or anything
14. (So) it (the painting) had symbols for me
15. But is just seemed unfair
16. (It) didn't make me angry
17. (But) it just bothered me enough that I didn't feel like ... it didn't make me feel good, the painting

Meaning units
1. Statements 1, 2, 3, 4, 15
2. Statement 5
3. Statements 6, 11
4. Statement 10
5. Statements 7, 8, 9
6. Statements 12, 13
7. Statement 14
8. Statements 16, 17

Summary paraphrases
41.1 It seemed unfair, because of the sadness in the painting
41.2 She (the lady in the middle) was giving a piece of food to the baby
41.3 She (the lady in the middle) didn't look very happy
41.4 She (the lady in the middle) looked like she had a black eye
41.5 The sky lacked happiness to me
41.6 The baby looked placid
41.7 It (the painting) had symbols for me
41.8 The painting didn't make me feel good

Non-paraphrasing relations
41A Focuses on specific character(s) in the painting

PARTICIPANT 42

Statements
1. Its like a sense of chaos
2. (Its like a sense of) futility
3. (Its like a sense) that there's nothing you can really do about it
4. You seem to be left with no alternative but to accept what is presented in the painting
5. Tthere's a little sense of consolation with the characters in the painting
6. Just you have to accept what's presented

Meaning units
1. Statement 1
2. Statements 2, 3
3. Statements 4, 6
4. Statement 5

Summary paraphrases
42.1 Its like a sense of chaos
42.2 Its like a sense of futility
43.3 You seem to be left with no alternative but to accept what's presented
43.4 There's a little sense of consolation with the characters in the painting

Non-paraphrasing relations
42A Focuses on group as a whole
42B Gives summary statement of painting's meaning

PARTICIPANT 43

Statements
1. This picture doesn't really bring anything to me
2. I can describe it (the painting)
3. The central figure seems to be the child
4. (And) the two women aren't very happy about what's about to take place
5. (But) it seems that the man and the child aren't very concerned (about what's about to take place)
6. The sky is very stormy
7. I don't know if that's a foreboding type of feeling to it

8. I think in terms of the man and the child there isn't that feeling (of foreboding)
9. The women are bringing this to it (this feeling of foreboding)
10. Something important is going to happen (or)
11. (Whether) they (the women) feel that this child is going to be overly responsible for something that he is going to grow up to become
12. The colors, aside from the black dress that the woman was wearing, didn't seem to affect me at all
13. (And) that might be a type of mourning dress
14. There seems to be an innocence in the child
15. (And there seems to be) an acceptance of that innocence in the man
16. (And there seems to be) worry and fear on the part of the women

Meaning units
1. Statements 1, 12
2. Statement 2
3. Statements 3, 11
4. Statements 4, 9, 16
5. Statements 3, 8, 14, 15
6. Statements 6, 7, 10
7. Statments 12, 13

Summary paraphrases
43.1 This picture doesn't really bring anything to me
43.2 I can describe it (this picture)
43.3 The central figure seems to be the child
43.4 There seems to be worry and fear on the part of the women
43.5 The man and the child aren't very concerned about what's about to take place
43.6 There is a foreboding type of feeling to it (the sky)
43.7 The black mourning dress affected me

Non-paraphrasing relations
43A Focuses on specific characters in the painting
43B Attributes intentionality to character(s) in the painting

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PARTICPANT 44

Statements

1. The baby was supposed to be goodness, I guess
2. But he (the baby) looked kind of like he was too smart
3. (And) the mother seemed very protective
4. There seemed more of a unity between the two ladies and the boy, as there was more of a closeness
5. It felt like the man was invading
6. He (the man) was trying to get in on something that they wouldn't let him in
7. (I) kind of feel sort of disdain for the man
8. (And I) kind of feel sort of disdain for the kid
9. The mother looked like it was protecting him, but he just seemed to want to get away, or he wanted to do something wrong
10. There's a lot of black, and a lot red
11. (It) seemed that that (the colors) was sort of ominous, that something bad was going to happen
12. And the clouds at the top (were sort of ominous)
13. It was a feeling of foreboding, I guess
14. The two women and the baby, well especially the two women, seemed very good
15. And the man, I guess he seemed good, but he just didn't look like he was in place
16. (I don't know) it kind of made me feel sort of angry at the kid ... he just looked like he wanted to do something bad
17. He (the kid) had sort of a smirk on his face
18. And the man, he wanted to help, I guess, but he didn't know what to help with, or how to help
19. But it was very black
20. (And) they were trying to show the innocence of the baby, and I just didn't see it

Meaning units
1. Statements 1, 2, 8, 9, 16, 17, 20
2. Statement 3
3. Statements 4, 14
4. statements 5, 6, 7, 15, 18
5. Statements 10, 11, 12, 13, 19

Summary paraphrases

44.1 The baby was supposed to portray goodness, but it looked like he wanted to do something bad

44.2 (And) the mother seemed very protective

44.3 There seemed to be a unity between the two women and the boy

44.4 It felt like the man was invading, trying to get in on something

44.5 It seemed ominous and foreboding

Non-paraphrasing relations —

44A Focuses on specific character(s) in the painting
44B Attributes intentionality to character(s) in the painting
44C Justifies emotional reaction to painting (44.1.8/9)

PARTICIPANT 45

Statements

1. It seems like rain
2. (The clouds), the faces, they remind you of hardship
3. (The faces, they remind you of hardship)
4. It seems like there's hunger
5. The clouds give you a feeling of uneasiness, that-- there is a problem
6. The faces are very sad
7. They're (the people) very confused
8. I noticed a raincoat, which to me it would seem like awaiting rain
9. Like if they have no shelter

Meaning units

1. Statements 1, 8
2. Statements 2, 4, 9
3. Statements 3, 5
4. Statements 6, 7

Summary paraphrases

45.1 It seems like they were awaiting rain
45.2 The clouds and the faces remind you of hardship
45.3 The clouds and the faces give you a feeling of uneasiness
45.4 The faces are very sad

Non-paraphrasing relations

45A Focuses on group as a whole

PARTICIPANT 46

Statements

1. I think it was a pretty sad situation
2. There was (it was) really gloomy
3. (And) the sky looked very stormy

4. the expesssions on the people's faces didn't look very happy at all, it seemed
5. Something terrible had happened
6. (I don't know) it didn't seem they had-- they had just a little bowl of food for the whole group of them
7. THey didn't seem too happy with their situation
8. (And) it just seemed like the sky was all black and cloudy and stormy
9. It didn't seem like thet really cared about anything
10. It was really dull, the colors
11. (They didn't) seem too happy with their situation
12. Seemed like they were trying to share with each other, though, with the bowl of food
13. The man was offering it (the bowl of food) to the little kid
14. But it didn't seem like too happy a situation

Meaning units
1. Statements 1, 2, 4, 7, 14
2. Statements 3, 8
3. Statement 5
4. Statements 6, 12, 13
5. Statements 9, 11
6. Statement 10

Summary paraphrases
46.1 I think it was a pretty sad situation
46.2 The sky was all black and cloudy and stormy
46.3 Something terrible had happened
46.4 Seemed like they were trying to share with each other, though, with the bowl of food
46.5 It didn't seem like they really cared about anything
46.6 It was really dull, the colors

Non-paraphrasing relations
46A Focuses on group as a whole
46B Gives summary statement of the painting's meaning
46C Attributes intentionality to character(s) in the painting

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PARTICIPANT 47

Statements
1. First thing that came to mind was, uh, the skyline
2. It was very intense, but there was kind of quiet

3. Then I noticed some of those eyes
4. They (those eyes) seemed to be the center of the picture
5. Then I noiced the cloud line again
6. The next thing that came to mind was a novel, Steinbeck's "Grapes of Wrath"
7. The whole picutre sort of reminded me of the Joads
8. It seemed sort of impoverished, but noble at the same time

Meaning units
1. Statements 1, 5
2. Statements 2, 8
3. Statements 3, 4
4. Statements 6, 7

Summary paraphrases
47.1 I noticed the clouds in the skyline
47.2 It seemed sort of impoverished, but noble at the same time
47.3 Those eyes seemed to be the center of the picture
47.4 The whole picture sort of reminded me of the Joads, from Steinbeck's "Grapes of Wrath"

Non-paraphrasing relations
47A Gives summary statement of the painting's meaning
47B Gives temporal account of experiences occurring during viewing period

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PARTICIPANT 48

Statements
1. There's a lot of despair, darkness, evil
2. I'm thinking about the world
3. There's so many people suffering ... needlessly
4. There's so many people dying ... needlessly
5. And yet those people that are suffering, they don't seem to be complaining about the burdens that are set upon them
6. The baby in the picture symbolizes the suffering people
7. They (the suffering people) don't seem to be bothered
8. They're not complaining with what they have to put up with
9. Its like they've accepted their problems

Meaning units
1. Statement 1
2. Statements 2, 3, 4
3. Statements 5, 8, 9
4. Statements 6, 7

Summary paraphrases
48.1 There's a lot of despair, darkness, evil
48.2 There's so many people suffering and dying needlessly in the world
48.3 The people that are suffering, they don't seem to be complaining about the burdens that are set upon them
48.4 The baby symbolizes the hope of the suffering people

Non-paraphrasing relations
48A Focuses on specific character(s) in the painting

PARTICIPANT 49

Statements
1. It was a very, I thought, kind of a sad and depressing painting
2. The one woman in the orange looked sad
3. The woman in the black holding the baby looked like ... she had resigned herself to some fate or something that she had no control of
4. (And) the man with the bowl also looked sad
5. I was wondering about the baby, why he had no clothes on, I couldn't figure what that was

Meaning units
1. Statements 1, 2, 3, 4
2. Statement5

Summary paraphrases
49.1 It was a very kind of sad and depressing painting
49.2 I couldn't figure out why the baby had no clothes on

PARTICIPANT 50

Statements

1. I had a lot of mixed feelings about the painting
2. I think the first thing that struck me were the colors
3. All the grey in the background, and the dark colors, was sort of sad
4. The thing I focused on was the woman who was holding the baby
5. The other two people were looking at the baby
6. (And) she (the woman holding the baby) was looking away, and I was wondering "why"?
7. (And) the other woman holding the baby was distracted for some reason
8. the other two were interested in helping her, and they were focused on the infant
9. She was staring away
10. (And) somehow it seemed sad, because of all the colors in the painting
11. Just mainly a real fixation with the woman who was looking away
12. (And) wondering what she was thinking
13. (And) why she needed to be comforted

Meaning units

1. Statement 1
2. Statements 2, 3, 10
3. Statements 4, 6, 7, 9, 11, 12, 13
4. Statements 5, 8

Summary paraphrases

50.1 I had a lot of mixed feelings about the painting
50.2 The colors in the painting were sort of sad
50.3 Just mainly a real fixation with the woman who was looking away
50.4 the other two people were interested in helping, and they focused on the infant

Non-paraphrasing relations

50A Focuses on specific character(s) in the painting
50B Attributes intentionality to character(s) in the painting

XII. APPENDIX VII

List of Class I Constituents

Notes:

Constituent list is rank-ordered by number of occurrences in the sample

Numbers following constituents indicate the *participant, meaning unit, and statement exhibiting a match*

1. The people looked sad (3.4.4, 5.2.3, 7.3.5, 11.1.1, 18.1.2, 20.2.3, 22.8.10, 29.2.3, 32.1.2, 37.2.6, 38.3.5, 39.1.8, 41.1.2, 45,4,6, 46.1.4, 49.1.14)
2. The sky looked stormy (2.1.2, 3.3.3, 9.2.5, 12.7.9, 18.2.5, 26.5.4, 28.2.3, 30.4.2, 33.4.14, 35.1.1, 36.7.13, 41.5.7, 42.3.6, 43.6.6, 46.2.3)
3. The mother seems to be miles away, indifferent to the scene (4.3.5, 9.3.4, 15.4.5, 16.4.8, 19.1.2, 22.4.1, 23.3.4, 26.3.11, 33.2.13, 39.4.15, 40.4.7, 50.3.7)
4. The clouds in the background give an ominous feeling (4.1.2, 19.4.28, 22.7.8, 27.6.8, 28.4.2, 31.2.3, 33.4.14, 42.3.5, 43.6.7, 44.5.12, 45.3.5)
5. I noticed the clouds in the background (2.1.1, 6.2.6, 7.4.8, 16.1.1, 18.2.4, 19.9.52, 28.2.2, 40.2.3)
6. This picture reminded me of a religious painting (12.1.1, 14.2.2, 20.1.1, 29.1.1, 30.4.11, 33.1.1, 34.2.2, 37.1.1)
7. The painting showed sharing between the people (1.1.4, 10.1.5, 13.3.3, 15.2.2, 39.3.5, 42.4.5, 46.4.13)
8. The father holding out the bowl is a giving, symbolic gesture (1.4.8, 15.2.2, 19.7.19, 34.1.1, 36.4.6, 39.5.16, 46.4.13)
9. I thought the painting was kind of depressing (7.2.2, 20.2.7, 28.3.5, 31.2.4, 32.1.1, 40.1.12, 49.1.1)
10. Everything looks kind of sad (22.1.1, 28.2.13, 32.1.1, 38.3.5, 40.1.12, 46.1.1)
11. I found it quite unsettling (4.1.1, 11.3.5, 31.1.7, 34.4.5, 41.8.17, 44.5.13)
12. It reminded me of a madonna and child (7.5.11, 13.2.2, 26.1.2, 29.1.2, 30.5.5, 34.2.2)
13. I felt gloomy and depressed (26.3.7, 28.2.13, 31.1.1, 32.2.4, 40.1.2, 44.5.19)
14. It looked like a family, that they were all related together (1.1.1, 16.3.6, 23.1.1, 31.4.10, 38.1.1)
15. I got an impression of calmness, against destruction (1.2.2, 9.1.6, 13.1.1, 19.4.11, 47.2.2)
16. I didn't like the colors in the painting (3.5.6, 24.1.1, 29.3.7, 31.2.5, 46.6.10)
17. The other woman in the picture looked sad (4.4.4, 16.7.2, 22.8.10, 27.5.6, 49.1.2)
18. The painting was really dark (19.4.24, 29.3.5, 35.1.6, 37.2.4, 40.2.3)
19. the colors seemed kind of gloomy to me (24.1.2, 29.3.6, 32.2.5, 46.6.10, 50.2.10)
20. There was no real look of hope (25.1.5, 26.3.5, 39.1.8, 42.2.2, 48.1.1)

21. The first impression is that there's an initial sense of serentity or peacefulness (9.1.1, 10.1.1, 14.1.5, 19.1.1)
22. The background was grey (20.2.6, 36.7.12, 32.3.5, 50.2.3)
23. I was looking at the baby to see if it was male or female (30.5.14, 34.3.7, 36.5.7, 37.5.7)
24. The mother didn't look very happy (1.3.6, 6.4.13, 41.3.11)
25. The mother seemed thoughtful (1.3.7, 19.1.3, 26.3.11)
26. It seems that there was not much food to eat (2.2.5, 45.2.4, 46.4.6)
27. I couldn't think of anything else (3.2.7, 15.1.1, 35.5.9)
28. The other two are trying to comfort the mother (6.3.7, 23.3.5, 50.4.8)
29. When I first looked at the picture, everything seemed too pale (6.1.1, 29.3.7, 36.3.4)
30. The clouds seemed to portray some sort of darkness or evil that was about to descend upon the man and the woman (8.1.1, 19.4.28/31, 48.1.1)
31. The woman that standing behind appeared as if she was overseeing it all (8.2.3, 22.8.9, 27.5.7)
32. There was a richness of the folds of cloth in their garments (16.2.5, 19.3.41, 26.4.12)
33. The movement of the clouds across the painting was strong and striking (19.9.25, 25.3.6, 27.6.9)
34. I think he is trying to do harm to the child (22.6.7, 27.4.4, 44.4.6)
35. It gave you the impression that somebody in the family had died (24.3.6, 31.3.9, 40.5.9)
36. It was a very distorted picture (26.2.4, 28.4.17, 35.3.4)
37. It seems like a very old painting (28.4.8, 29.4.8, 40.6.10)
38. I see a very poor family (2.1.3, 38.1.1)
39. I noticed the colors in the painting (3.5.5, 50.2.2)
40. The painting was similar in style to the practise picture (3.1.1, 29.4.9)
41. It seemed like something violent had just happened (5.1.1, 46.3.5)
42. The people in the picture looked like they were just accepting what had happened, and were going on ((5.3.4, 48.3.9)
43. The mother seems confused (6.4.9, 33.2.9)
44. I thought the setting was kind of strange (7.4.7, 16.8.13)
45. It was as if some sort of breakup was about to happen (8.3.4, 43.6.10)
46. The clouds are wild (9.2.4, 17.2.3)
47. The people around her (the mother) are concentrating on the child (9.4.14, 30.3.9)
48. The mother seemed very protective (9.5.11, 44.2.3)
49. I thought the painting was ugly (11.3.6, 36.2.3)
50. The baby in the picture seemed to symbolize hope (11.2.3, 48.4.6)
51. The peole looked worried (12.2.3, 40.1.1)

52. I could see tenderness (12.3.3, 40.1.1)
53. I noticed their clothing (16.2.4, 28.7.15)
54. They were going through some hardships (18.1.1, 45.2.2)
55. Quite an interesting picture/painting (19.4.39, 28.7.14)
56. It is bright in terms of where the lighting is hitting the figures (19.3.9, 36.1.1)
57. Their faces were looking down (20.2.4, 26.3.9/10)
58. I couldn't identify the fruit they were passing back and forth (21.3.7, 28.5.10)
59. The mother looked very young (22.3.3, 33.2.2)
60. I had mixed feelings about the painting (23.2.2, 50.1.1)
61. It seemed like there was something lonely about the painting (24.3.5, 38.4.6)
62. The eyes looked sorrowful (26.3.9, 28.3.6)
63. The eyes were very interesting (28.3.5, 47.3.4)
64. The expression on the mother's face showed an obligation to the care of the child (30.2.6, 33.2.10)
65. It gave you the impression that they're on a journey to heaven (31.3.4, 34.2.2)
66. The central figure seems to be the child (30.3.16, 43.3.3)
67. It just reminded me of death (31.2.4, 37.2.3)
68. I didn't know what was going on with the fruit being passed (34.1.5/6, 36.4.9)
69. This picture doesn't really bring anything to me (35.2.2, 43.1.1)
70. The sky lacked brightness (39.1.7, 41.5.8)

XIII. APPENDIX VIII

List of Class II Constituents

Notes

Constituent list is rank-ordered by number of occurences in the sample

Numbers following constituents indicate the *participant and meaning unit where match occurred*

1. The picture seemed sad and depressing (18.1, 20.2, 22.1, 28.2, 32.1, 40.1, 46.1, 49.1)
2. The clouds in the background give an ominous and foreboding feeling (4.1, 8.1, 31.1, 43.6, 44.5, 45.3)
3. This seemed to be a painting about a family undergoing hardship (1.1, 2.2, 11.1, 16.3, 23.1)
4. The clouds are storm-like (9.2, 18.2, 26.5, 36.7, 46.2)
5. The painting had a religious theme (12.1, 29.1, 30.4, 34.2, 37.1)
6. The painting is a juxtaposition of contrasting elements (1.2, 9.1, 19.4, 47.2)
7. The painting was very dark and stormy (2.1, 26.5, 35.1, 46.2)
8. The woman holding the child is indifferent and isolated (9.3, 15.4, 22.4, 23.3)
9. The people in the picture looked melancholy (25.1, 29.2, 45.4, 46.1)
10. The mother looked sad (1.3, 6.4, 41.3)
11. I didn't like the colors in the painting (3.5, 24.1, 29.3)
12. The people around the mother seemed interested in the child (9.4, 30.3, 50.4)
13. I could see caring in the picture (13.3, 19.7, 50.4)
14. the woman behind the madonna was concerned about the welfare of the child (15.5, 19.6, 27.5)
15. The father holding out the bowl is sort of symbolic (1.4, 34.1)
16. I didn't enjoy looking at it the painting (3, 31.1)
17. Hope was represented in the painting (11.3, 31.1)
18. The impression that stands out is serenity (14.1, 19.1)
19. The man looked like he was sincerely concerned with the child (19.7, 39.5)
20. The picture was elongated and distorted (26.2, 35.3)
21. It felt like the man was invading, trying to get in on something (27.4, 44.9)
22. It seems like a very old painting (28.4, 29.4)
23. The eyes were very interesting (28.3, 47.3)
24. The painting gave you the impression of death (31.2, 37.2)
25. I didn't know the significance of the fruit being passed between the baby and the mother (34.1, 36.4)
26. The painting vave an impression of despair (39.1, 42.2)

XIV. APPENDIX IX

List of Class III Constituents

Notes

Constituent list is rank-ordered by number of occurrences in the sample

Numbers following constituents indicate the *participant* for whom a match occurred

1. Focuses on specific character(s) in painting (1, 4, 6, 8, 9, 11, 15, 16, 18, 19, 22, 23, 26, 27, 31, 33, 34, 39, 41, 43, 44, 48, 49, 50)
2. Gives summary statement of painting's meaning (1, 11, 12, 14, 16, 19, 20, 23, 28, 30, 42, 46, 47)
3. Focuses on group as a whole (5, 9, 20, 29, 31, 32, 37, 38, 39, 42, 45, 46)
4. Attributes intentionality to character(s) in painting (13, 15, 19, 22, 27, 30, 43, 44, 46, 50)
5. Little elaboration on verbalization (2, 10, 13, 25, 32, 38)
6. Gives temporal account of experiences occuring during viewing period (3, 6, 9, 21, 47)
7. Justifies emotional reaction to painting (3, 8, 11, 32, 44)
8. Justifies interpretation of painting (24, 31, 33, 36, 37)
9. Expresses confusion over aspects of painting (9, 34, 36, 49)
10. Expresses confusion over aspects of the task (3, 7, 49)
11. Attempts to guess the date of the painting (28, 29, 40)